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FRONT

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PLATE XIX

RESIDENCE OF WM. J. CHITTENDEN, ESQ., BIRMINGHAM, MICH.

ALPHEUS W. CHITTENDEN, ARCHITECT

THE ARCHITECTURAL REVIEW

HOUSE FROM GARDEN

PLATE XX

GARDEN

RESIDENCE OF WM. J. CHITTENDEN, ESQ., BIRMINGHAM, MICH.

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THE ARCHITECTURAL REVIEW

DRIVEWAY APPROACH

HOUSE FROM DRIVEWAY, SHOWING LATER ADDITION TO ELL

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PLATE XXII

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The first of these issues is being prepared to appear in February, and will be devoted to the design, construction, and equipment of modern hotel buildings, fully illustrated with examples of the most recent and successful hotels throughout the United States and Canada. Special articles of a technical character relating to modern methods of construction, the matter of efficient hotel service, and the general scheme of hotel planning will be prepared by the best authorities, and will be fully illustrated with explanatory plans and diagrams, while the usual care and precision in composition and editing which characterize the regular editions of THE REVIEW will be equally noted in this number.

The early part of this year will see the completion of the series of plates on English Churches, of which the best are yet to be shown, including the newly completed "Thistle Chapel," by Sir Robert Lorimer, and views of the late J. F. Bentley's remarkable Westminster Cathedral.

THIS month we print an interesting article on Ely Cathedral, accompanied by some photographic views of the many charming bits of Norman and Gothic architecture with which this edifice is particularly resplendent, including a reproduction of an old etching that shows the stone vaulting, now hidden by the wooden ceiling shown in more recent views; as well as carefully measured drawings showing the detail of the wonderful lantern, the crowning feature of the whole.

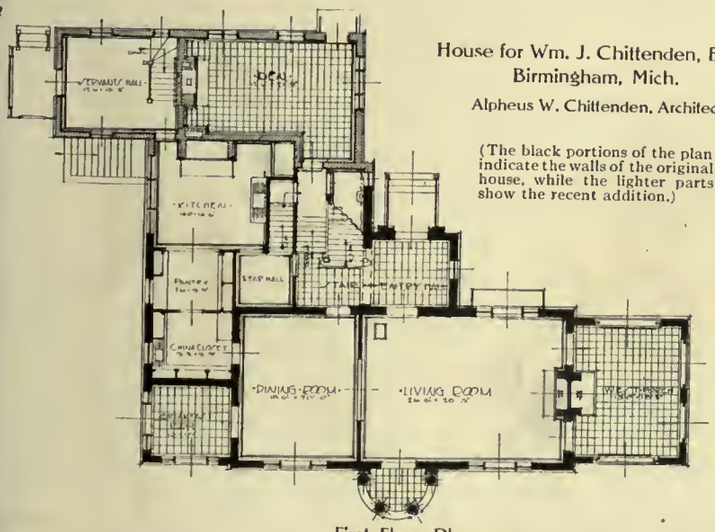
The illustrations of American Country Homes show a very simple plaster house with its garden, designed by Alpheus W. Chittenden, the plan of which, shown on this page, and the views on Plate XXI indicate the successful way in which a recent addition to the house was accomplished. In the American Church Series we publish the Euclid Avenue Presbyterian Church at Cleveland, O., by Cram, Goodhue & Ferguson,—a design somewhat lacking the pleasing form and detail with which most of their work is invested, but nevertheless possessing a certain dignity of its own, rather because of the severe and simple type of Gothic employed.

The regular plates show detail drawings of a staircase with a beautifully wrought iron railing, by Mr. Platt, and also the working drawings of a large country house, by Alfred Busselle, designed in brick with stone details, pleasantly suggestive of the style of the modern English school of architects represented by such men as E. L. Lutyens, C. F. Voysey, and Baillie Scott. This design is indicative of an increasing tendency on the part of American architects to adopt the freedom and quiet home feeling of the English house for American country homes, and it is hoped that their efforts will be attended with as much success as has been achieved in England.

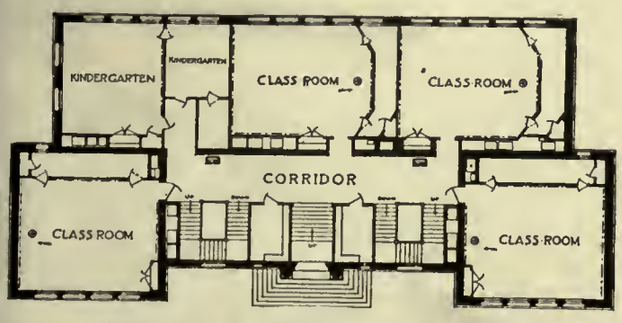
House for Wm. J. Chittenden, Esq., Birmingham, Mich.

Alpheus W. Chittenden, Architect

(The black portions of the plan indicate the walls of the original house, while the lighter parts show the recent addition.)



First Floor Plan.



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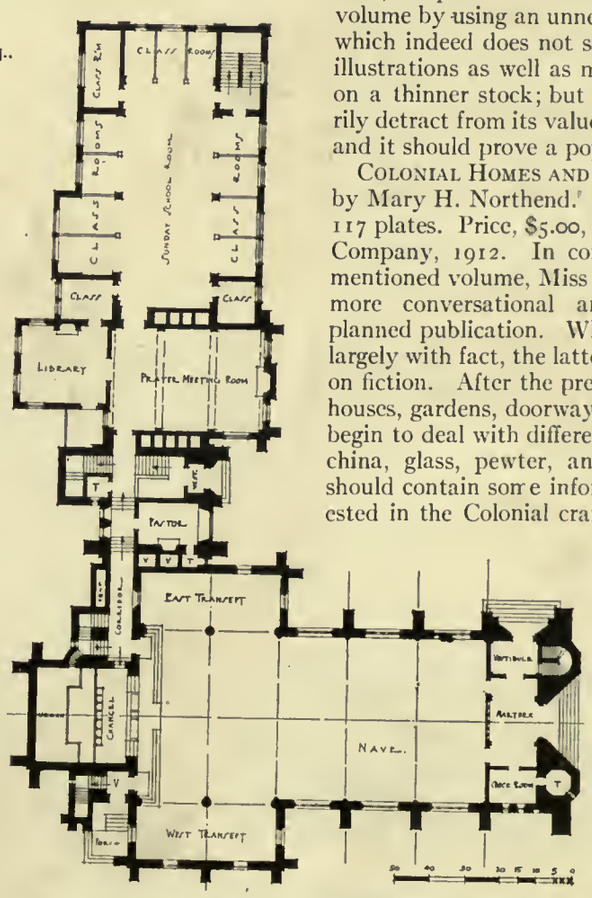

The Euclid Avenue Presbyterian Church, Cleveland, O.
Cram, Goodhue & Ferguson, Architects

Book Notes

SUCCESSFUL HOUSES, AND HOW TO BUILD THEM, by Charles E. White, Jr. 5" x 7½". 520 pages. 149 photographs. 39 plans. 216 drawings. Price, $2.00, net. The Macmillan Company, New York, 1912. This book has a particular interest for the home builder or owner, as is indicated by the popular appeal of some of the chapter titles; while its greatest value will be in the large number of hints it contains as to such little considered but important details as garbage disposal, fireplace design, heating, electric lighting, etc. In the large number of illustrations, many prove to be of interesting and commendable houses, and many of the drawings are such as would be clear to an untrained reader. In general criticism, the publishers have made a cumbersome volume by using an unnecessarily thick paper, which indeed does not show up the half-tone illustrations as well as might have been done on a thinner stock; but this does not necessarily detract from its value to the home builder, and it should prove a popular book.

COLONIAL HOMES AND THEIR FURNISHINGS, by Mary H. Northend. 6" x 9½". 252 pages. 117 plates. Price, $5.00, net. Little, Brown & Company, 1912. In contrast to the above-mentioned volume, Miss Northend's book is a more conversational and less thoroughly planned publication. Where the former deals largely with fact, the latter touches frequently on fiction. After the preliminary chapters on houses, gardens, doorways, mantels, etc., they begin to deal with different kinds of furniture, china, glass, pewter, and silver, so that it should contain some information for all interested in the Colonial crafts. There are many plates and illustrations, and, like the subjects treated in the various chapters, they are mostly well chosen. There is a certain dignity inseparable from these early examples of American architecture, and this book should further the influence that they are reflecting in our modern homes.

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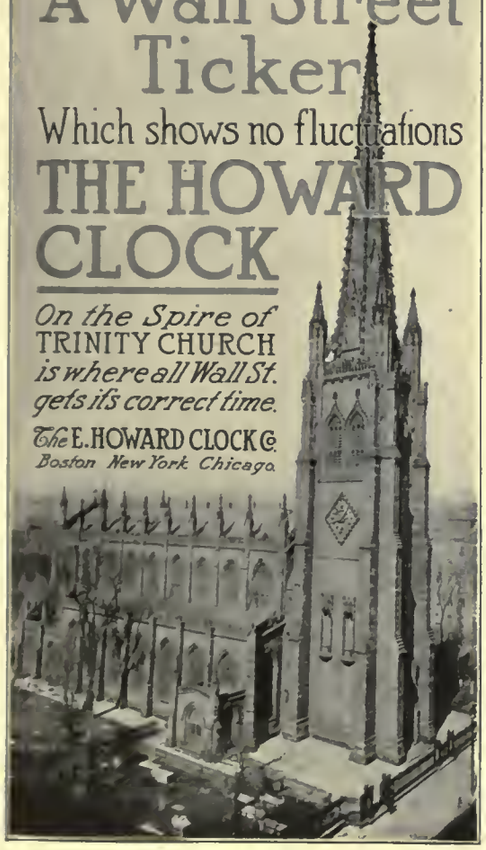

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The Architectural Review

Volume II (Old Series, Vol. XVIX) January, 1913 Number I

Ely Cathedral

By Adelaide Curtiss

(Accompanied by Some Measured Drawings by A. B. Allen, Reprinted from "The Builder")

DURHAM and Ely Cathedrals are often classed together in histories of architecture. Durham, however, is a particularly magnificent example of Norman work, a most remarkable specimen of a warlike period. Certain small contemporary churches in England may surpass Durham Cathedral in richness and ingenuity of detail; but to those who prefer the stern grandeur of the Norman style, Durham Cathedral in its bold simplicity of conception stands unrivaled.

Ely Cathedral, though it is of Norman or Early English architecture mainly, does not have as a whole the purely Romanesque character of Durham. While the nave, transepts, and West Tower are Norman, and the beautiful Galilee Porch — "a perfect gem of exquisite architecture," "the most gorgeous porch of this style in existence" — is Early English, the remaining parts of the buildings are Gothic or Renaissance architecture. But as so much of the Norman and Early English work still stands, it is of exceptional interest to the antiquarian or the lover of early architecture. To some it may be of even greater interest than Durham Cathedral, for it represents both Norman and Gothic architecture of a very remarkable type.

The distinguishing feature of Ely, however, is its great octagon and lantern over the crossing of nave and transept. In 1322 the great tower, which occupied this part of the cathedral, fell, destroying also three bays of the choir. No one was better fitted to repair these damages than Allan of Walsingham, "The Flower of Craftsmen." That he was singularly adapted for such a stupendous undertaking is evidenced by the remarkable result achieved.

From an old etching Interior of Ely Cathedral

The traveler in North Germany will remember the lofty and imposing Romanesque cathedrals and churches, with bold steeples and high towers which are so characteristic of that country's early architecture. Often four, or even five, lofty pinnacles stand pointing heavenward, but they are almost invariably dominated by an octagonal tower of great dignity, marking the crossing. The cathedrals of Osnabrück, Limburg-on-Lahn, and Mayence; the minster at Bonn; and the churches of Gelnhausen, Laach, Sinzig, and St. Quirinus at Neuss, with many others, well illustrate their "National Thirteenth Century" style. It almost seems as if "The Flower of Craftsmen" must have had such structures in mind; but his lantern and its supporting octagon here at Ely far surpassed the early German examples — if they were his examples. Fergusson says that the roof of the octagon is the only Gothic dome in existence, and certainly it is unique in England. The whole is of both wood and stone construction.

View of Cathedral across the Fens

The nave and transepts, of the severest type, are full of dignity and beauty. Here is Norman architecture indeed at its best. The simple and massive piers, the cushion capitals of absolute plainness, the early work in the transepts, that oldest part of the present edifice, all give the one impression that is ever

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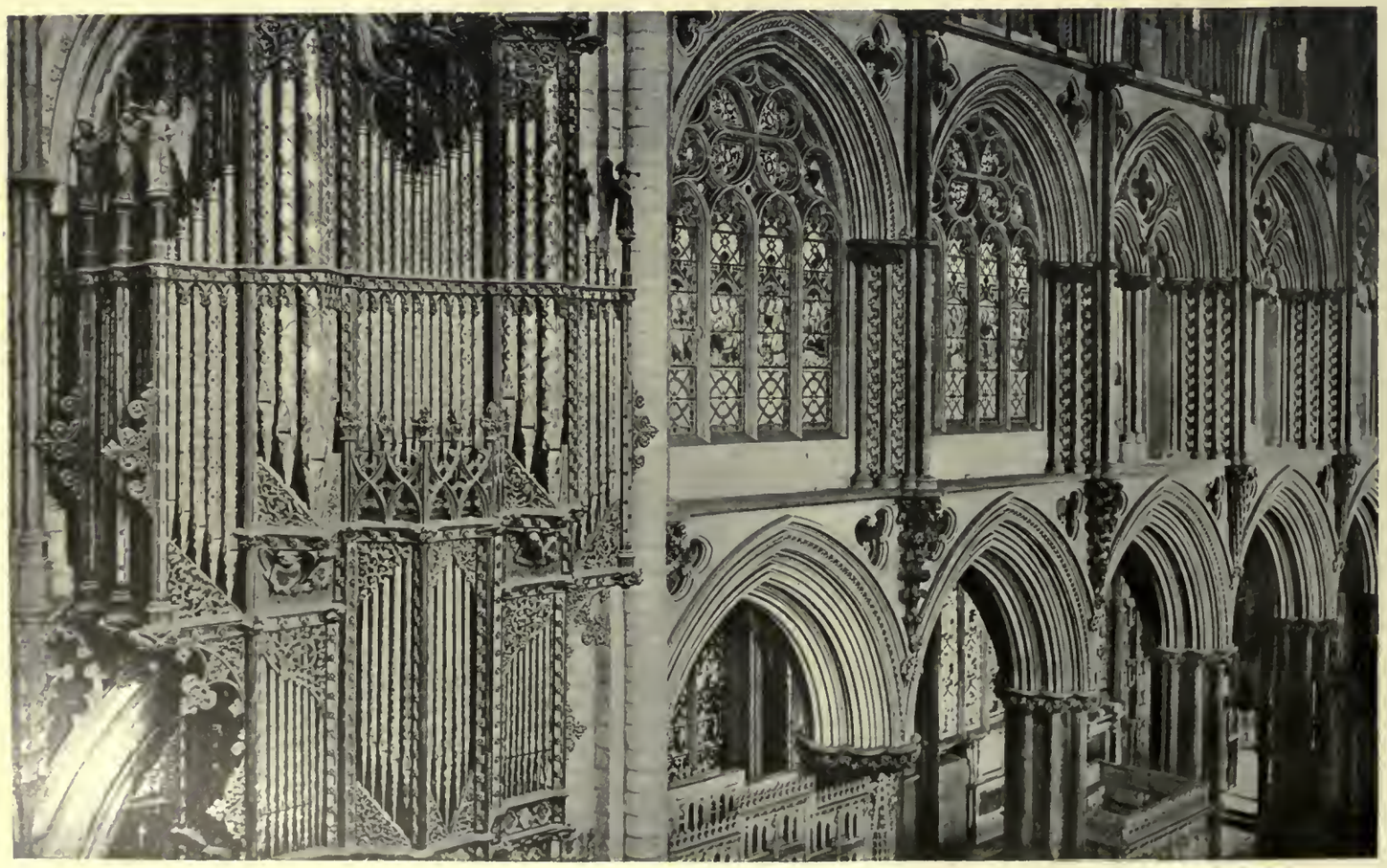
present in such a cathedral; that is, the peculiar mystery and grandeur of Norman architecture. Scholars have often conjectured what the result might have been if Norman architecture had ever reached its full consummation. The Gothic, into which it merged, has a marvelous beauty of its own, a grace and an inspiration that are unequaled; but Gothic buildings lack some of the quality of mystery, and they have not to such a degree that kingly majesty always associated with Norman structures.

It is not strange that the architecture of the period showed such characteristics. To the Norman there was mystery in the great and mighty sea which thundered and moaned against the "white cliffs of England" and separated him from "fair France;" there was mystery in the heavy fogs and vapors that hung low over the newly won land; mystery lurked in the deep forests which then covered so much of England; there was mystery in the fierce hatred of the half-conquered Saxons themselves, when many a proud Norman was secretly done away with by dagger or poison, while each strived for mastery till Time had welded them all into one nation; there was deep mystery in religion itself, in the solemn rituals and elaborate ceremonials of the mediæval Church. Mystery! Why, Life itself was a mystery; there was mystery everywhere. Surely the oldest portions of historic Ely well illustrate this. Mrs. Van Rensselaer, in her "English Cathedrals," speaks of "the grandeur, solemnity, and repose" and "the huge severity" of Ely's nave; while another author says in regard to this part of the cathedral, "The nave is a most complete and perfect specimen of late Norman work. The naves of Ely and Peterborough are conspicuously the best examples of the period in England. In most respects they are very similar, and it would be difficult to pronounce one superior to the other. In one point, indeed, the superiority is with the Ely nave. There is not in it the slightest mixture of any transitional details. At Peterborough we can detect, towards the west, some unmistakable evidences of the approaching change in style."

A remarkable example of the past, which only serves to enhance the impression of antiquity, and also heighten the

The Octagon and Southwest Transept



The Great Organ

historical interest, is found in the south aisle of the nave. This is the base and part of the shaft of a stone cross which was brought from Haddenham, and had been used there as a horse-block. On it are carved simply the words:

LUCEM TUAM OVINO
DA DEVS ET REQUIEM
AMEN.

("O Lord, give to Ovin Thy light and rest.") Ovin was the trusted chief agent of the foundress Etheldreda, the manager of her business affairs. This cross, erected at that early period, and preserved to-day, must be at least twelve centuries old.

Ely Cathedral has many brasses, tombs, and monuments of the greatest interest and beauty, but the most noteworthy of these memorials are the two Renaissance Chapels of Bishop Alcock and Bishop West, at the extreme east end of the cathedral, built during the sixteenth century. These are both famous for their intricate carving and very elaborate tabernacle-work. To many the decorations of the chantry of the former bishop seem too profuse. The roof here, of fan tracery with a massive pendant, is in keeping with it — almost too rich in its beauty.

The Choir

The other chantry (that of Bishop West) "is also paneled throughout with tabernacle-work, miraculously delicate and dainty. The omnipresent foliage patterns are designed on the tiniest scale, yet with infinite spirit and vigor, and each of the scores of tiny niches once was filled by a figure not more than a few inches in height. Thanks to the Reformers, only two or three heads now remain, but these are quite enough to show that the statues, despite their very small size, were as instinct as the foliage with life and force and character. The whole rich and delicate interior is carved in the same soft snowy stone which was used in the Lady Chapel, and the scanty traces of color which remain seem to tell that the figures were left in their original whiteness and relieved against backgrounds and ornaments painted in strong primary tones. . . . The remarkable beauty of this chantry, its grace and delicacy, its supreme refinement, the singular skill with which mediæval and classic elements are blended in a coherent

The Nave, showing Painted Ceiling

and harmonious design,— all these qualities give color to the tradition that it was built by Italian hands, and perhaps by the hands of Michael Angelo's rival, Torregiano, who lived a long time in England and whose most famous work is the tomb of Henry VII at Westminster."

The Lady Chapel has similar decorations, but the effect is not quite so elaborate. After leaving the strong simplicity of the Norman nave, we can imagine no greater contrast than these rich and elegant chapels. Indeed, the architecture of this cathedral, illustrating, as it does, some of the best work of several periods, makes it rightly an object of the most careful study and of the deepest enthusiasm. Ely Cathedral as a whole is one of the finest in England, as it is also one of the largest.

South Nave Aisle

We ought to make further mention of the Galilee Porch, that marvel of the most charming Early English workmanship, and yet built before 1215. To quote again: "The Galilee Porch is forty-three feet in depth. With its rich outer and inner portals, its capitals carved with delicate curling leafage, its side arcades in doubled rows of trefoiled arches, and the profuse dog-tooth enrichment of its moldings, it is one of the loveliest things that were ever built, and one of the most English in its loveliness. Yet less than a century ago, an Englishman who was pleased to call himself an architect and a restorer advised its destruction, together with that of the western transept, saying that they were things 'neither useful nor ornamental, and not worth preserving.'"

The Lady Chapel

Among so many objects of historic interest and so much beauty we must not forget to notice the three Norman doors on the south side of the cathedral. One of these in the west side of the south transept is blocked up, and its presence there has only lately been discovered. It must have been one of the original entrances for this part of the church.

The other two are the Monks' and the Prior's Doorways. The former is very rich in its style of ornamentation, and must be of later date than the wall in which it was built. In the spandrels are queer, crouching figures of monks, with curiously twisted dragons above. This door formerly opened from the eastern walk of the cloister. The Prior's Door is also a very fine specimen of architecture. The shafts and moldings around it are most elaborately carved, while the inner jamb terminates above in two large corbels in the shape of strange heads. The tympanum has a figure of the Saviour, seated, with an angel at each side.

Prior's Door

St. Catherine's Chapel

Of course during recent years some restorations have been necessitated, but under the careful hands of such architectural authorities as Sir Gilbert Scott and Professor Willis, only the best possible results were produced. Professor Willis, for example, in the rebuilding of the Late Norman St. Catherine's Chapel, which opens from the southwest transept, has produced some very beautiful work.

But Ely Cathedral, with all its magnificence, is of still greater interest because of its history. The town itself owes its existence to the famous church and monastery built here among the fens in early Saxon days. The zealous chronicler of the Liber Eliensis states that St. Augustine founded a church very near the present site of Ely. St. Etheldreda, who died in 679, established the first religious house on the island.

To the student of literature, as well as to the historical scholar, no subject is of greater interest than the derivation and history of words. Archbishop Trench, in that valuable work "On the Study of Words," tells us of a curious story in connection with St. Etheldreda which at the same time illustrates the seemingly unaccountably long life of one word, while others become obsolete, and are lost in the thick darkness of the past. "St. Awdrey's laces" were lace and some showy finery, in ancient days displayed for sale at the annual fair of St. Etheldreda. The name of this saint (Etheldreda) was converted into Audrey, and the word has come down to us, greatly changed in its meaning, as "tawdry." The archbishop has well said: "Far beyond all written records in a language, the language itself stretches back, and offers itself for our investigation,— the 'pedigree of nations,' as Johnson calls it,— itself in its own independent existence a far older and at the same time a far more instructive document than any book, inscription, or other writing which employs it. The written records may have been falsified by carelessness, by vanity, by fraud, by

a multitude of causes; but language never deceives, if only we know how to question it aright."

He quotes too from an eloquent author: "Words convey the mental treasures of one period to the generations that follow; and laden with this, their precious freight, they sail safely across gulfs of time in which empires have suffered shipwreck and the languages of common life have sunk into oblivion."

But this is perhaps a digression. To return to our narrative: the monastery of St. Etheldreda, two centuries after her death, was destroyed by the Danes, but it was rebuilt by King Edgar, with the advice of the famous (or notorious) Dunstan.

The glory of the island of Ely is that when all the rest of England had basely submitted to William the Conqueror, here the Saxons made their last stand. Whoever has felt his blood thrill while reading Charles Kingsley's "Hereward" will immediately recall his hero and the descriptions of the island of Ely. Surely "Hereward the Wake," "the last of the English," found a brave chronicler in the vigorous and manly Charles Kingsley.

Soon after the surrender of the monks to the conqueror in 1071, the present cathedral was begun. The body of St. Etheldreda was reburied before the high altar, and Ely was now made a bishopric. At the time of the Reformation the cathedral shared the fate of many others, and it is now one of those of the New Foundation. It suffered less from the Parliamentarians than many others, but it endured much during the eighteenth century from the hands of "restorers." A vast amount of money has been spent upon the fabric during the last century, but the work has been in the main characterized by good taste.

"The Fen Country" of Great Britain is most historic ground. The traveler in passing by rail over mile after mile of this great section of South-eastern England will remember how, even from the days of the Romans, the drainage and reclamation of this land was attempted, and he will recall the great and historic part that Oliver Cromwell, "The Lord of the Fens," as he was subsequently called, played in the matter. Cromwell indeed lived many years in the city of Ely and its immediate vicinity, several of his children were born there, and the Cromwell house, a quaint and dignified half-timber structure, can still be seen there. It is strange to think that Ely Cathedral must have been a familiar object to this much-lauded, much-hated man, although the majestic beauty of the great structure would find so little favor in his stern eyes.

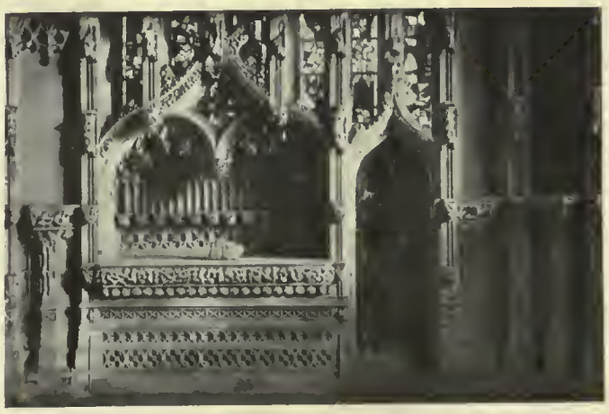
England at the present time has no finer or more impressive examples of Norman architecture than Durham and Ely Cathedrals. They stand to-day, like two venerable kings, in all the dignity of their hoary old age.

Doorway in Bishop Alcock's Chapel

North Choir Aisle

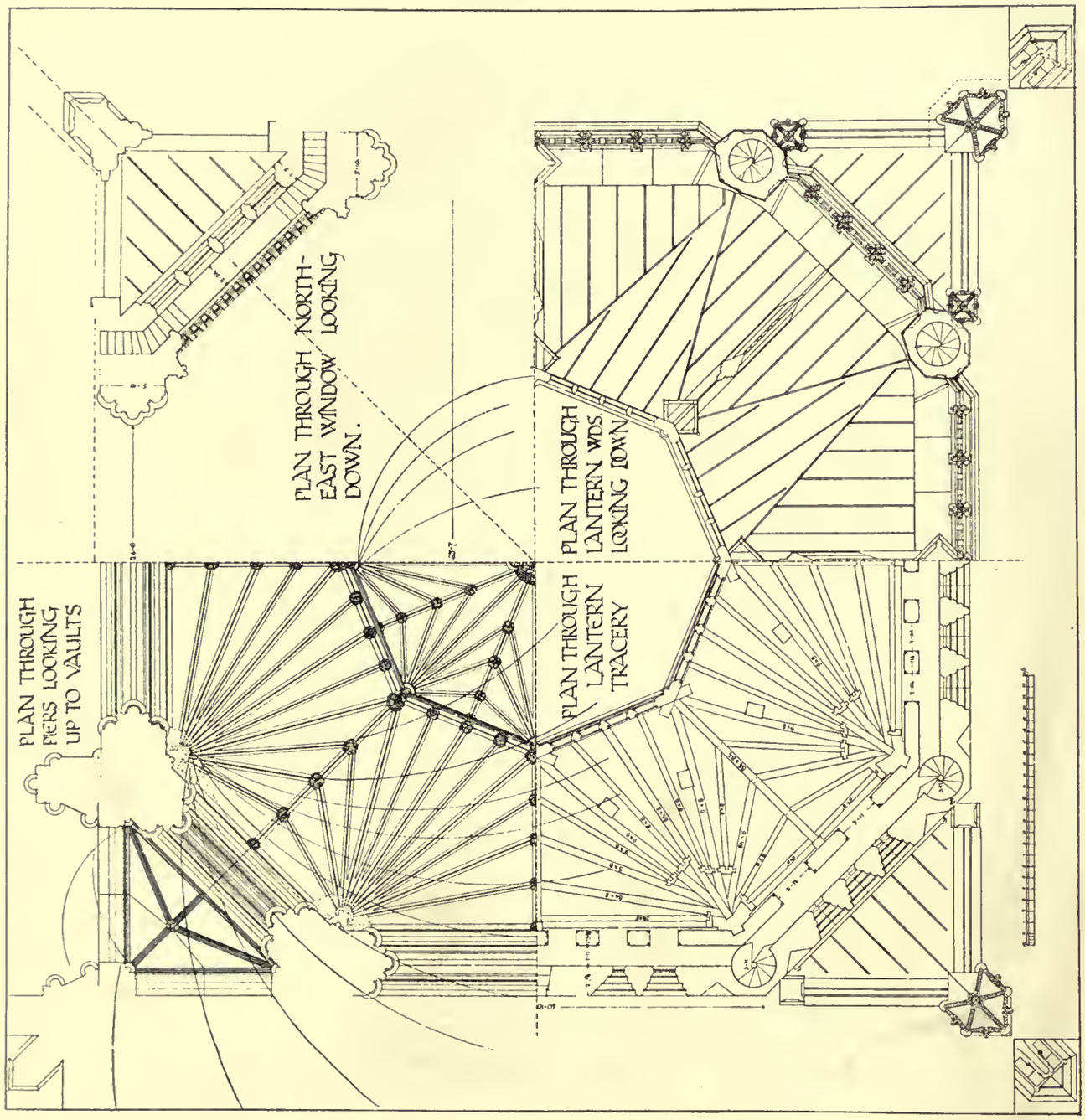
Bishop West's Chapel

Door to Bishop West's Chapel



Bishop Alcock's Chapel

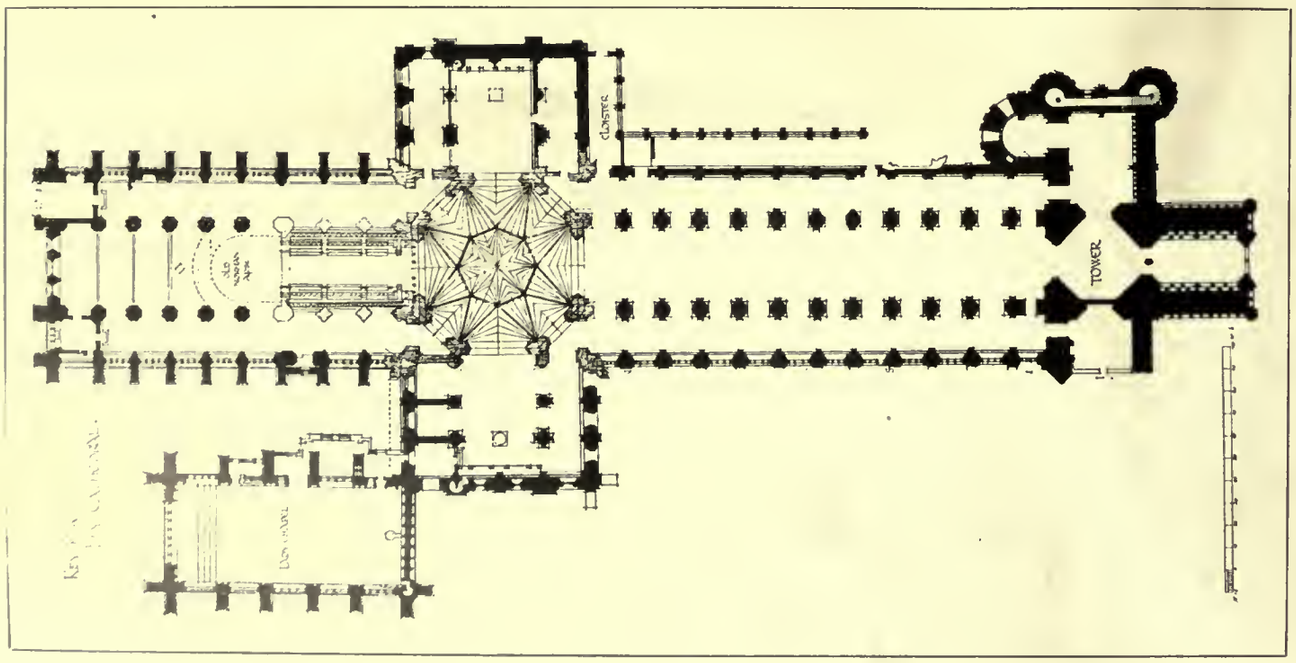
Galilee Porch Door



Measured drawing by A. B. Allen

DETAIL PLAN OF THE OCTAGON

ELY CATHEDRAL



KEY PLAN

GENERAL VIEW

VIEW FROM SOUTHWEST

PLATE VII

EUCLID AVENUE PRESBYTERIAN CHURCH, CLEVELAND, O.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

THE ARCHITECTURAL REVIEW

VIEW OF REAR OF CHURCH

TOWER ANGLE

EUCLID AVENUE PRESBYTERIAN CHURCH, CLEVELAND, O.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

THE ARCHITECTURAL REVIEW

GENERAL VIEW OF INTERIOR

DETAIL OF CHANCEL FURNITURE

PLATE IX

EUCLID AVENUE PRESBYTERIAN CHURCH, CLEVELAND, O.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

BAPTISTRY AND FONT

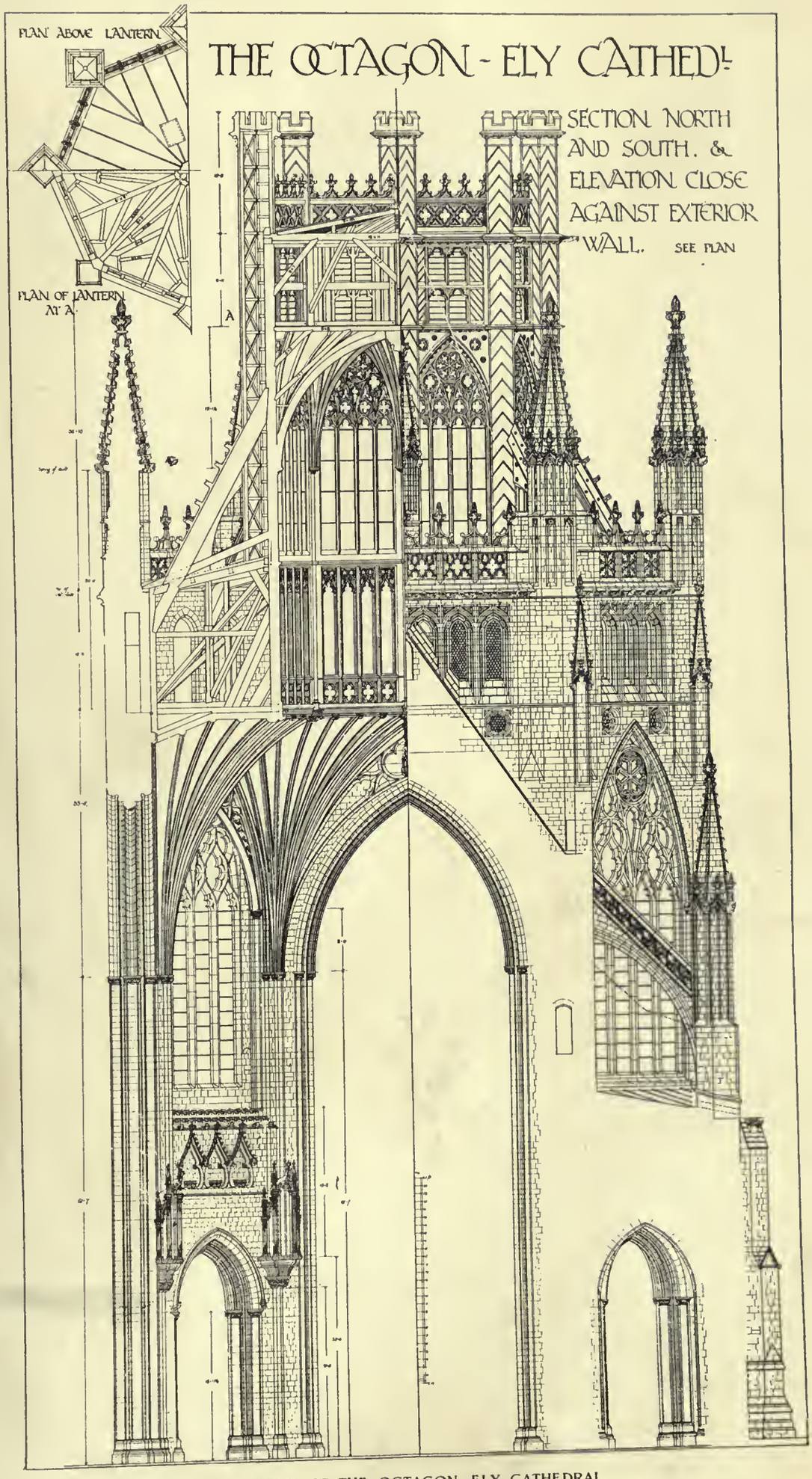
DETAIL OF FONT AND COVER

PLATE X

NEW BAPTISTRY AND FONT IN ST. JAMES CHURCH, ROXBURY, MASS.

Bronze Cover by Mr. Henry Wilson, of England

CRAM, GOODHUE & FERGUSON, ARCHITECTS

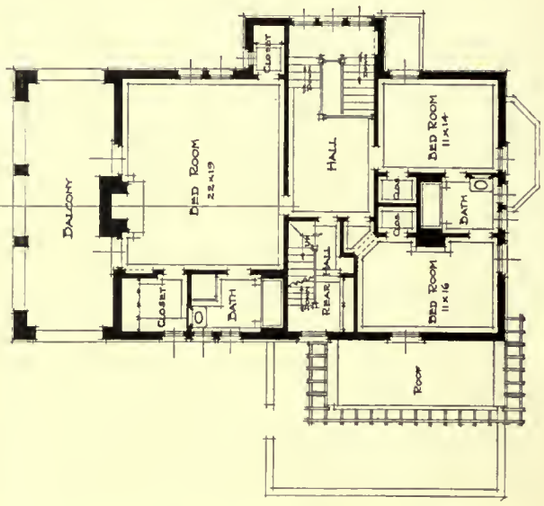


DETAIL OF THE OCTAGON, ELY CATHEDRAL

Measured and drawn by A. B. Allen

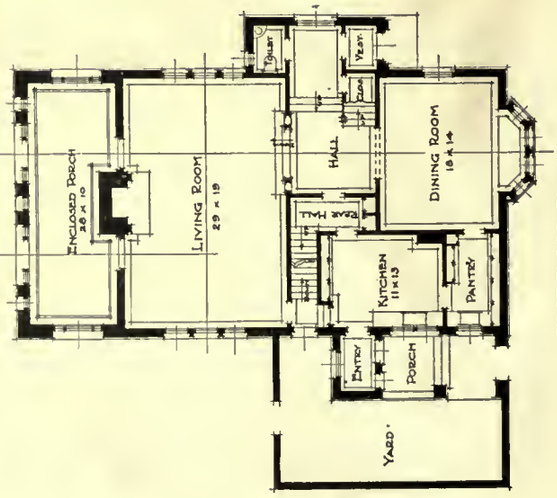
SIDE VIEW

STREET FRONT



SECOND FLOOR PLAN

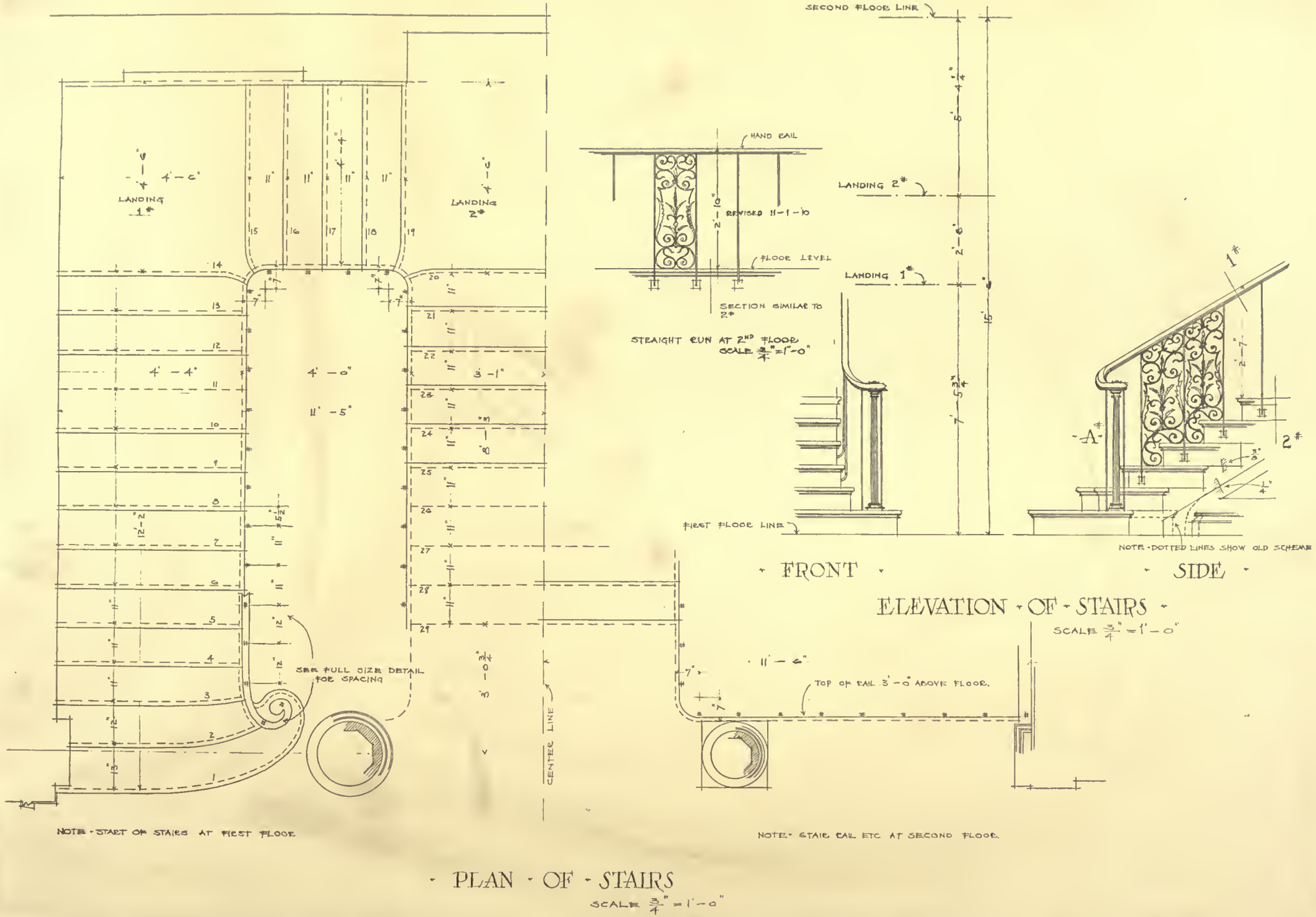
DETAIL OF ENCLOSED PORCHES



FIRST FLOOR PLAN

RESIDENCE OF FELIX HUGHES, ESQ., CLEVELAND, O.

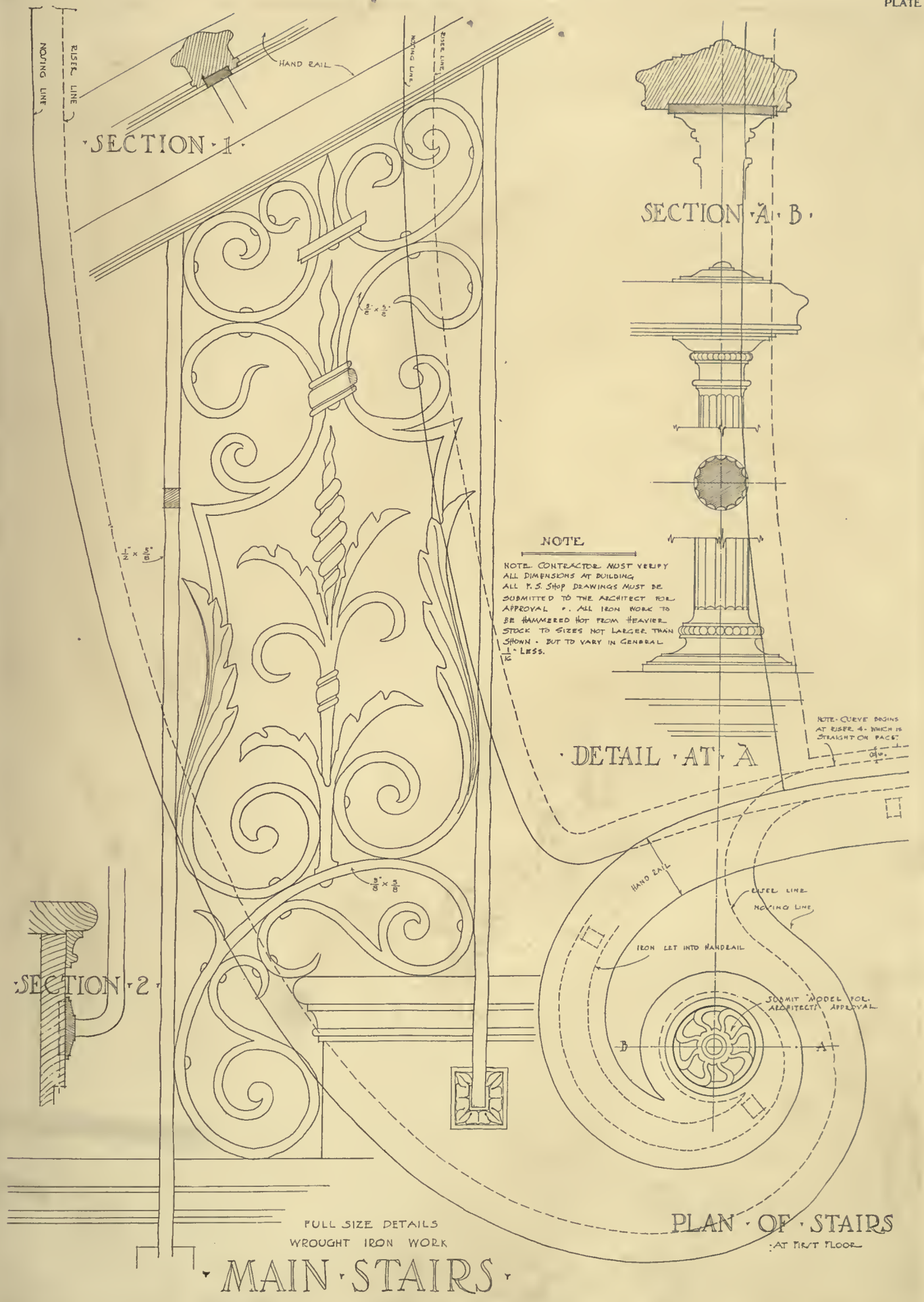
BOHNARD & PARSSON, ARCHITECTS



DETAIL OF STAIRCASE

RESIDENCE OF JOHN T. PRATT, ESQ., GLEN COVE, L. I.

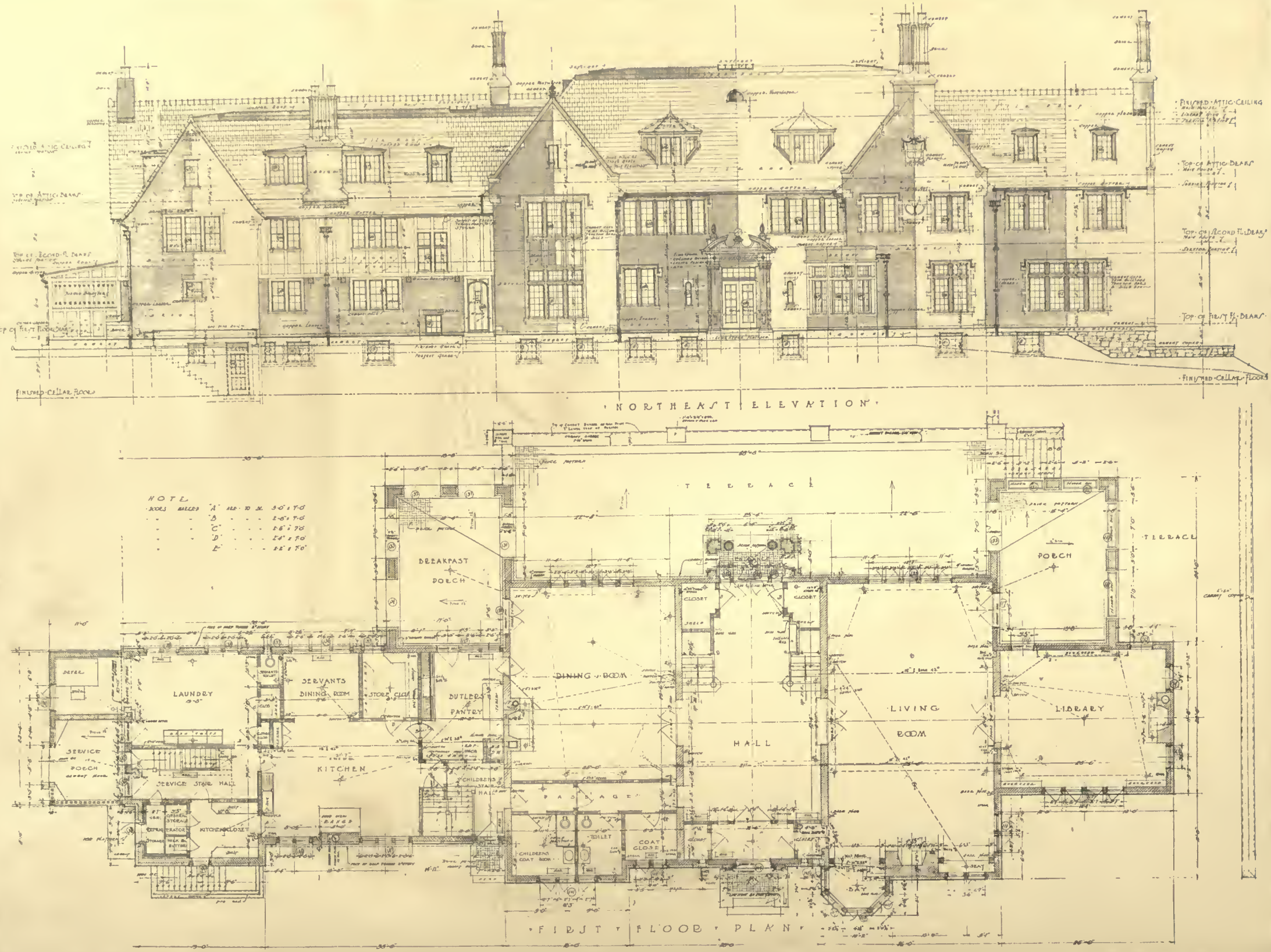
CHARLES A. PLATT, ARCHITECT



DETAIL OF WROUGHT-IRON STAIR-RAIL

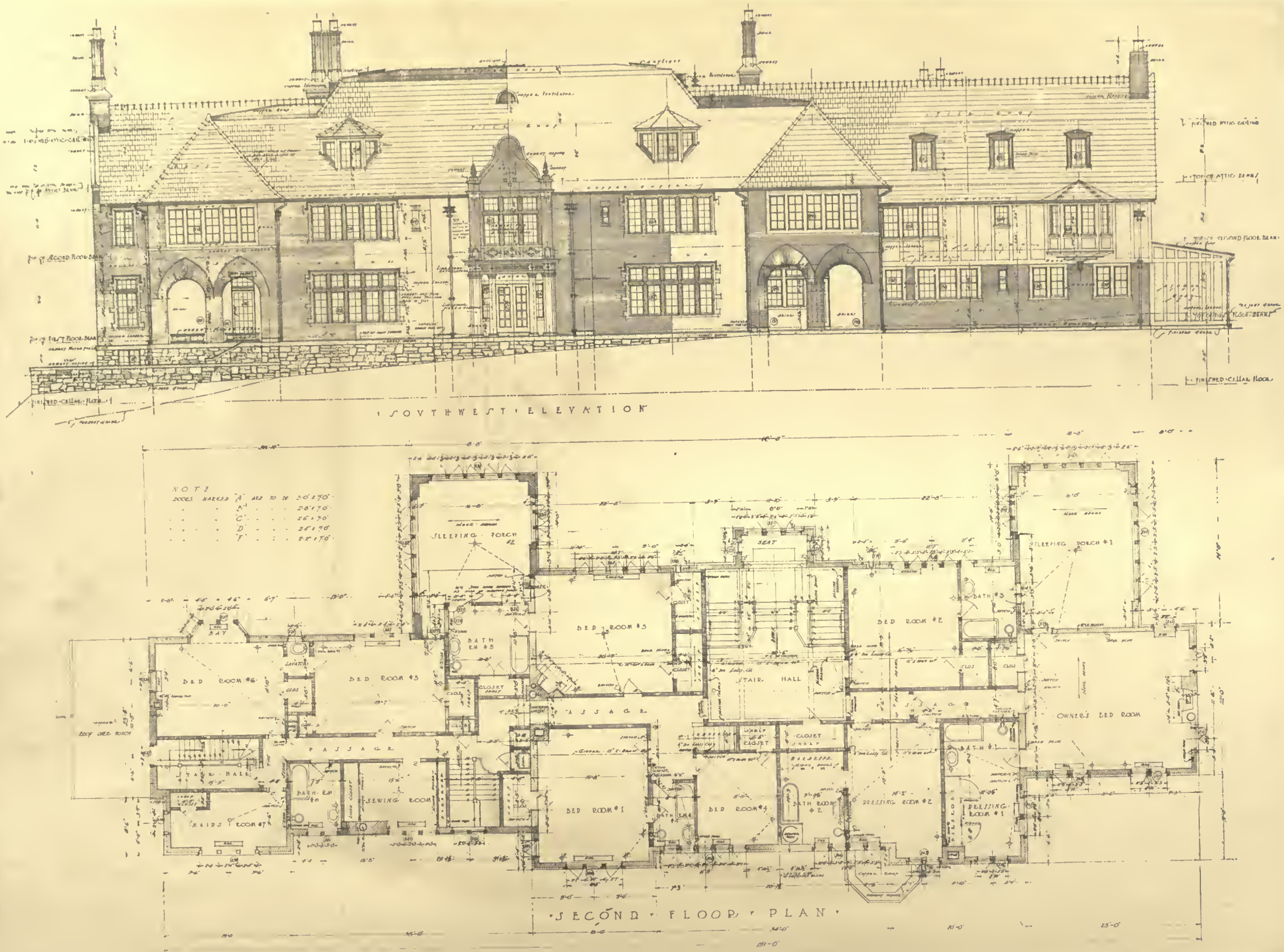
HOUSE OF JOHN T. PRATT, ESQ., GLEN COVE, L. I.

CHARLES A. PLATT, ARCHITECT



FRONT ELEVATION AND FIRST FLOOR PLAN

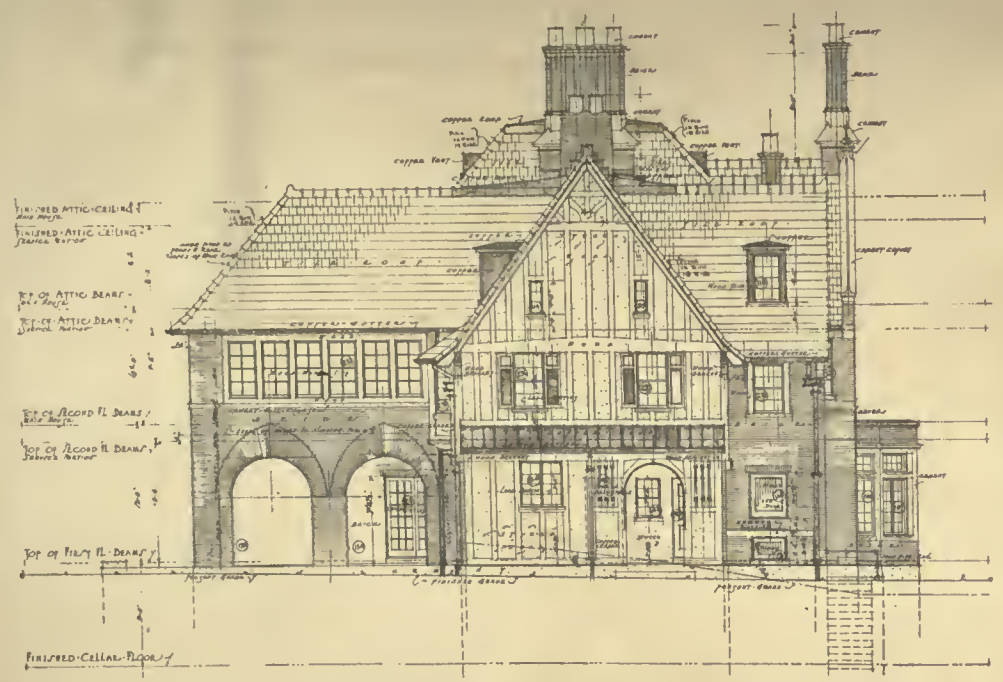
RESIDENCE OF MRS. W. WICKHAM SMITH, MT. KISCO, N. Y.



GARDEN ELEVATION AND SECOND FLOOR PLAN

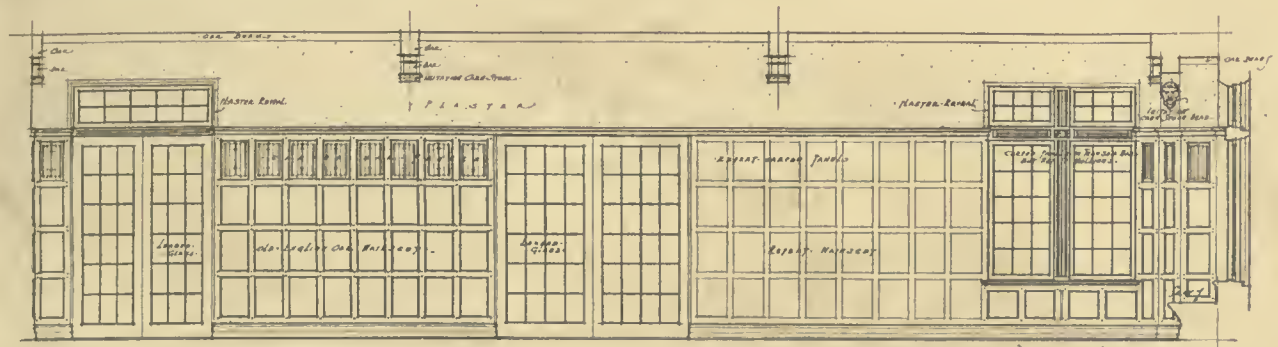
RESIDENCE OF MRS. W. WICKHAM SMITH, MT. KISCO, N. Y.

ALFRED BUSSELLE, ARCHITECT



· SOUTHEAST · ELEVATION ·

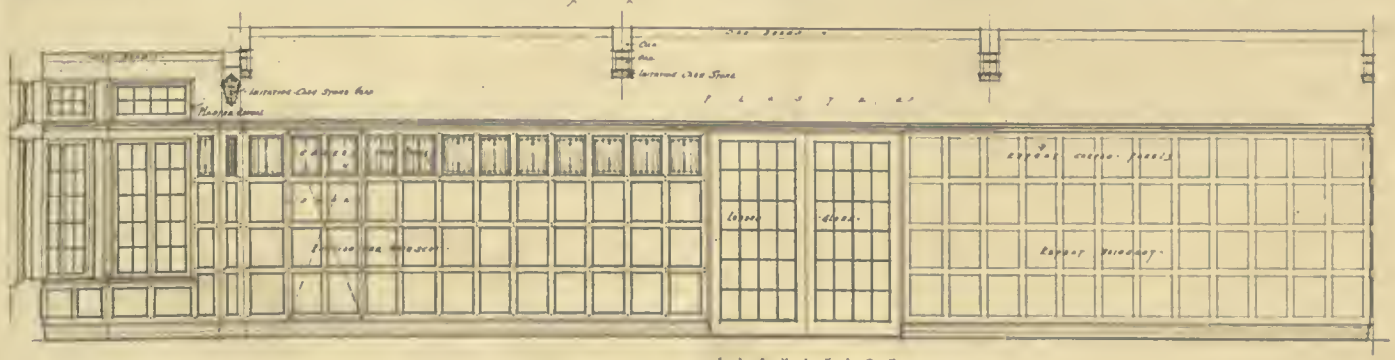
· NORTHWEST · ELEVATION ·



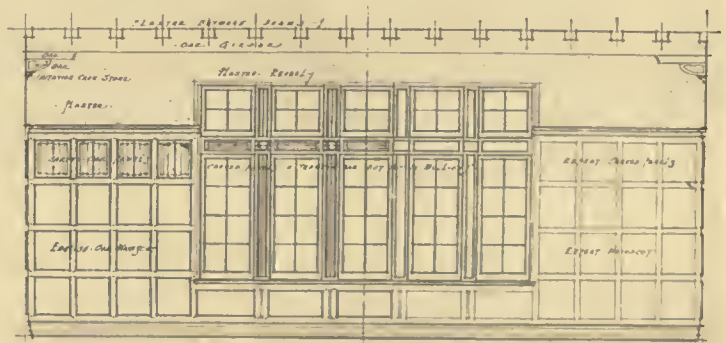
· ELEVATION ·

· PLAN ·

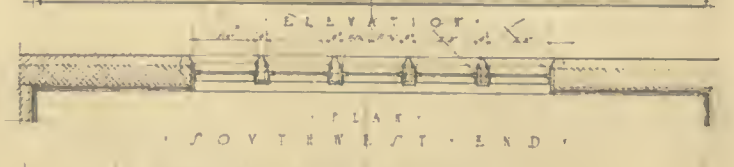
· NORTHWEST · SIDE ·



· ELEVATION ·

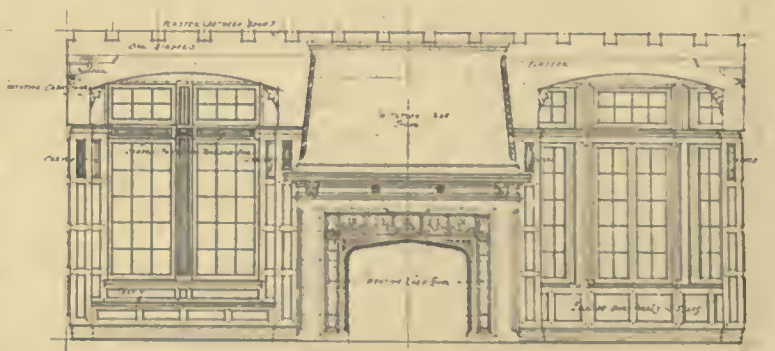


· ELEVATION ·



· PLAN ·

· SOUTHWEST · END ·



· ELEVATION ·

END ELEVATIONS AND DETAILS OF LIVING-ROOM

RESIDENCE OF MRS. W. WICKHAM SMITH, MT. KISCO, N. Y.

ALFRED BUSSELLE, ARCHITECT

DETAILS OF FRONT AND END GABLES AND ENTRANCES

RESIDENCE OF MRS. W. WICKHAM SMITH, MT. KISCO, N. Y.

ALFRED BUSSELLE, ARCHITECT

The Architectural Review

New Series, Volume II, Number 1

Old Series, Volume XVIX, Number 1

JANUARY, 1913

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PLATES

PLATES CI, CII.— DETAILS OF STAIRCASE, RESIDENCE OF JOHN T PRATT, ESQ., GLEN COVE, L. I. — CHARLES A. PLATT, ARCHITECT.

PLATES CIII.–CVI.— RESIDENCE OF MRS. W. WICKHAM SMITH, MT. KISCO, N. Y. (PLANS, ELEVATIONS, AND DETAILS) — ALFRED BUSSELLE, ARCHITECT.

IN German cities the development of new districts is done more durably, as well as more economically, than in America, because of the fact that the government itself lays out and constructs these new sections. The city builds its streets, sewers, and sidewalks in such a foresighted way as to forever prevent the continual rebuilding of those improvements that would be so poorly carried out by the average real-estate speculator, and afterwards require constant care when finally unloaded upon the community. All the modern — and some of the old — German cities are properly opened up and connected, section to section, by broad avenues of from one hundred to two hundred feet in width. In such streets the sidewalks along the buildings are first made of ample size. Next comes a properly constructed asphalt or macadamized roadway; then a sodded space, often carrying the street railway trackage on one side, with a bridle-path on the other; while the center is reserved as a broad mall for pedestrians, bordered by trees and flowers. These parked boulevards are carried through even the most important business sections of the city, and provide the main arteries of travel at the same time that they make a resting-place or play-ground for the neighborhood. Such a method of development may entirely do away with the necessity of the small or large enclosed park, which, being over-much concentrated, favors one section at the expense of others; yet the Germans provide these parks, too, in greater numbers and more consistently throughout the city's area than is ever considered necessary in any other country. In developing these important thoroughfares, the sewer is placed in the center, with connecting pipes laid to both curbs. These sewers are in no sense of the word temporary, as is generally the case in American cities. They are permanently constructed, and adequate for centuries to come. Permanent gas, water, telephone, and electric-light conduits and mains are laid under the sidewalks close to the building-line on both sides of these avenues. Once completed, the surface of the street need never be disturbed. No owner or private interest is permitted to develop the territory for his own gain, nor can rival companies tear up streets for the installation of their individual pipes or conduits.

The financing of these improvements is also sensibly arranged. The city makes and pays for the work in the first place, carrying the cost as a lien upon the land until it is built upon, when the frontage cost and the interest charges are assessed against the lot-owners — but *not* until they are realizing an income!

THE Department of Social and Public Service of the American Unitarian Association has published, as Bulletin numbered 14 in its Social Service series, Mr. Frederick C. Howe's "City Planning in Germany." This document develops rather a new point of view, in that it is given to proving that Germany is building up her cities entirely with the desire "to make them contribute to the happiness, health, and well-being of the people" as the primary consideration. In support of the contention that the Germans are studying the city as they would study a new engine or resource for warfare, with the intention of producing perfect human beings in the same way as they would produce a perfect rifle, some interesting statistics are quoted to show that the German people are being rapidly drawn from the outlying country into the cities. Mr. Howe states that "already 49% of the people are living in towns, while the percentage living in cities of over 100,000 has increased 50% in ten years' time. In 1871 Düsseldorf had 70,000 people where it now has 300,000; Frankfurt, 80,000, in contrast to 335,000 in 1905. Where Berlin had 800,000 population in 1870, it to-day contains 2,099,000 inhabitants. In thirty-three German cities having a population in excess of 100,000 there are now contained 12,000,000 people, or 20% of the entire population, while their urban populations equal 49% of this total."

It is from this far-seeing point of view that problems of economical transportation, providing the proper lighting, power, heating, water-supplies, and sewage disposition, are considered first essentials to the health and very life-blood of the community, and that the city's area, the density of its population, its health, its morals, and its industrial life are carefully controlled and provided for. It is for this purpose that the city itself supervises so carefully its streets and the buildings upon them; provides so many open places and parks and boulevards, even up to 30% or 40% of the available area; lays out so carefully its docks, its harbors, its factory districts; and, finally, so patiently provides for its homes and tenement dwellers. Frankfurt, with its 335,000 population, has an area of 23,223 acres, as compared to Pittsburg, that in 1906, with 345,000 population, had but an area of 18,170 acres. Using Cologne as an instance, 25% of the land in the center or business section of the city is kept vacant, and the buildings are not allowed to exceed four stories in height. Over the next outer circle of area, 35% of the land must, by law, remain unbuilt upon; in a third area, 50% of the land must be kept free of two-story buildings; and in the city outskirts a full 60% of the land-area must remain unoccupied.

All this care and prevision that the Kaiser may obtain healthy human units to comprise his war machines! Why cannot American cities be driven to undertake such supervision of their physical conditions for the nobler purpose of making better Americans?

A PERPLEXING problem to many architects is the disposition of the great amount of material that accumulates in an office in the way of plates of architectural publications, small clippings, sketches, etc. These are valuable aids in suggesting ideas when designing a building or working out a problem of some intricate plan; but their worth is considerably decreased if in looking for and selecting them a great loss of time is entailed, due to some poor means of keeping such material for reference.

The vertical filing system which is now so generally used for the proper arrangement and preservation of business correspondence is the best method of keeping this material. Under such a system, magazine plates, photographs, and sketches can easily be grouped under any classification desired, and arranged in any convenient order which would allow new material to be inserted in its proper place, or old material that is no longer useful to be removed as easily. This is impracticable in the older system still followed in many offices,— that of the scrap-book.

While there are numerous files manufactured for the filing of commercial papers and correspondence, which would easily receive the smaller clippings and photographs, most of them are not sufficiently large to accommodate plates of the size published by *The Brickbuilder*, *Architecture*, *The Western Architect*, and THE REVIEW. If there were a sufficient demand on the part of the architects for a file to accommodate sheets the size of these pages, the manufacturers would unquestionably make up such a file.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect")

East Pavilion

(From "The American Architect")

Administration Building, Wm. M. Rice Institute, Houston, Texas
Cram, Goodhue & Ferguson, Architects

(From "The American Architect")

Detail of West Front

THE most interesting buildings shown this month are published in *The American Architect* for December 11,— those of the Rice Institute in Texas, by Cram, Goodhue & Ferguson. To the lover of the art of architecture these buildings present a novelty that is staggering. Mass and detail are worked out with great care and delicacy. The whole remains, nevertheless, a great difficulty. In one of the English periodicals a speaker is quoted as having used the phrase, "Even Ruskin, living in a period when architects thought it possible to adopt and carry out works in the spirit of first one and then another period of the past, etc." The designers of the Texas buildings made their great success in a style which they assured the world was destined by all the traditions of our race and the events of architectural history to become again current and even supreme. Their work in the Perpendicular style has earned them a world-wide fame. It is comprehensible structurally; and it has multitudes of poetic associations. They very early, however, limited its application as far as they were able to the Church, as narrowly defined to mean the Episcopal, or to be correct from their point of view, the Catholic Church; and they presently worked in classical forms, ranging from the most florid Spanish Renaissance to the austere Colonial forms; and now there appears this purely Byzantine essay. The buildings are an inspiration and a despair. Their craftsmanlike study is worthy of the closest emulation. Their stylism is grotesque, the more so because the style is absolutely foreign. The beholder may not understand the meanings of the forms of Renaissance architecture, but he is familiar with them. They do not shock him; and while the store for Black, Starr & Frost is as purely stylistic as a building could well be, it is not strange. The buildings in Texas are both. It is hard to believe that this style, which almost inevitably connotes in our minds the more foreign portions of the life and habits of the Greeks, can be or is adapted to the housing of an American university, in spite of the climatic conditions which undoubtedly suggested a search along the isothermic parallels for a suitable set of forms for the southernmost part of the United States. There is nothing like the variation in the other arts that there is in architecture—unless one conceive of a pedant who should use French for romance, German for science, Latin for religion, English for force, and so on. His defence would be that of the architect. The matter of his being understood is of no concern to him; that no shade of his thought reaches his listener is of no consequence. He has chosen a medium which he deems fit, and that should suffice.

(From "Architecture")

Grace Hall, Williams College, Williamstown
Cram, Goodhue & Ferguson, Architects

The Mülheim railway station, reproduced from *The Architects' and Builders' Journal*, is as strange as the Rice Institute buildings, and, further, less interesting in detail. It seems, however, to be an honest effort to say "railway station" in terms of construction, and we regret the architect's name is unknown.

The Architectural Record publishes a translation of Viollet-le-duc's article on stained glass. "Darlington," by James Brite, a faithful study after Bramshill, a Jacobean mansion, is illustrated by numerous photographs. It provides a beautiful home for great wealth. There follows a warm appreciation of the work of Henry Hering, a sculptor who is, as we are urged to believe, another St. Gaudens. The new Æolian Hall, by Warren & Wetmore, is a finely studied commercial building with much original suggestion. The base is more fortunate than the upper portion, which does not definitely end, but struggles to a conclusion. The plans show a carefully thought out adaptation to the business, which should make this an efficient building. Maximilian Friederang contributes a "strictly scientific treatise" on the art of fresco-painting, which he has revived and made use of in the decoration of Reily & Steinbach's fine church at Babylon, L. I. A series of contributed replies assist in the discussion of the question, "Do architects read?" It appears that they do.

Architecture publishes a stunning photograph of Grace Hall, Williams College, Williamstown, which has a noble classical portico by Cram, Goodhue & Ferguson; also several apartments, with good plans, indicating that sometimes builders are not the sole designers of these buildings. The building for Black, Starr & Frost, by Carrère & Hastings, is impeccable in its careful study; not to say that it is too bad to be unable to find fault, but that it is a constant disappointment not to find laudable power of expression in current terms.

(From "The American Architect")

First Church, Chestnut Hill, Mass.
J. Lovell Little, Architect

The Western Architect publishes a building for the Woodmen of the World, by Holabird & Roche. In

(From "Architecture")

Library, University of Texas, Austin, Texas
Cass Gilbert, Architect

(From "Architecture")

Entrance, Manice Bldg., New York City
Wallis & Goodwillie, Architects
(From "The Architectural Record")

(From "The Architectural Record")

Church of St. Joseph, Babylon, L. I.
Reily & Steinback, Architects

this design seriously conflicting lines mar a conventional solution of the problem. The suggestion of the result is that the color was not studied in the drawing, but the form only. Attractive country-houses of Germanish cast, by Ottenheimer, Stern & Reichert, are shown by plates; and two drawings by Harvey Ellis that take one back twenty-five years, to the date of their original publication, show that few later draftsmen have done better work. A residence at San Diego, by Irving J. Gill, and a fine railway station at Tacoma, by Reed & Stem, are included in the plates shown this month.

The importance of current architectural work in Canada prompts us to review *Construction*, a journal published in the interests of the Canadian architectural profession. The November number shows the Dominion Express Building at Montreal, by E. & W. S. Maxwell, and contains a plea for the lighting and ventilation of office buildings. There is a complete discussion of the competition for the design of the legislative buildings at Winnipeg, Manitoba. December contains the Transportation Building at Montreal, by Carrère & Hastings and Eustace J. Bird. Several views of the fine Terminal City Club at Vancouver, by Philip M. Jullien, and a review of Colonial architecture make up the remainder of the number.

The Architectural Review, London, for November has articles by Prof. Beresford Pite and others on "Delhi and Style," and an old scheme for an enormous reconstruction of that part of London known as Westminster. Some Saracenic doorways are shown in measured drawings. Wesleyan Hall, completely shown in this number, was evidently designed in the spirit of the revivalist who did not believe in letting the devil have all the good tunes. Seemingly skilfully planned, cleverly and dashingly designed, it embodies all that is coarse and vulgar of the decadent Renaissance-Modern-Beaux-Arts that its designers could introduce. No structure less like a church could be imagined. An instalment of "Interior Decoration," by M. Jourdaine, is interesting and improving. A gate at King's College is shown in a commendably careful measured drawing in a manner worthy of the emulation of our draftsmen.

Æolian Hall, New York City
Warren & Wetmore, Architects
(From "The Western Architect")

Residence of Mr. Simon Klee, Evanston, Ill.
Ottenheimer, Stern & Reichert, Architects
(From "The Architectural Record")

The Great Hall, "Darlington"
James Brite, Architect

The Builder for November 22 has an article upon the late R. Norman Shaw, R. A., and another on the use of marbles in Greek, Roman, and Byzantine buildings. The illustrations show the competition drawings for the Parliament Buildings at Winnipeg, Manitoba. The plans placed first, second, and third show schemes close in order of high merit. The elevations follow the usual school receipt for governmental buildings. Other illustrations show new buildings for King's College Hospital, London, by Wm. A. Pite. November 29 opens with an interesting account of a dispute between the R. I. B. A. and the Society of Architects with regard to the registration of architects and educational methods, that cannot fail to be of assistance in furthering a dissemination of knowledge of the matters in question. The illustrations show a brick country house and garden, and other work, by A. Winter Rose. The number of December 6 shows further reproductions of the competition drawings of the Parliament Buildings at Manitoba; a parish hall, by Temple Moore; and an interesting and novel Gothic church, from the designs of Geoffry Lucas & Arthur Lodge.

The Architects' and Builders' Journal of November 4 shows the Glamorgan County Hall, Cardiff, Wales, by E. Vincent Harris & Thomas A. Moodie,— a thoroughly academic performance which only by quaintness in scale betrays the country of its creation; another "Modern Small House;" a carefully done Pompeian bath in the Royal Automobile Club in London, by Mewes & Davis and E. Keynes Purchase; a fine country-house photograph and plan follow in the text. November 13 shows a London business house, by Lutyens; while a new railway station at Mülheim-on-Rhine presents one of the few examples shown this month of really modern architecture. Other illustrations are a small cottage, school work, and photographs of work of Sir John Soane. November 20 is prefaced with a Paris shop front. The main article is on the restorations of Cannina, with numerous reproductions of his engravings. The fine design awarded the first prize in the competition for the Missouri

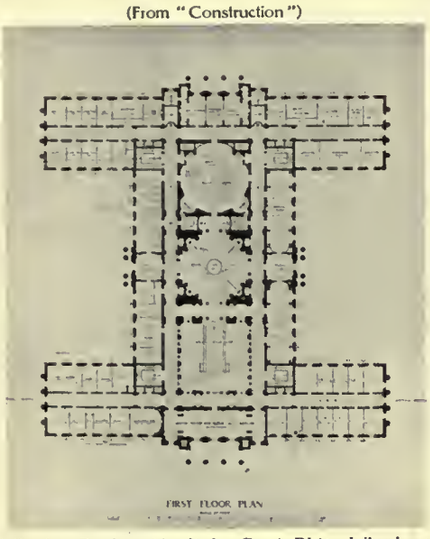
State Capitol is also shown. A cottage, school work, and drawings of the London, Edinburgh, and Glasgow Assurance Building, London, by Prof. Beresford Pite, make up the remainder of the illustrations. December 4 has for a preface the fine door to "L'Nationale" bank in Paris, by Nénot. The editorial notes the importance of the British School at Rome for the study of architecture, with its scholarship of £200 per year. The illustrations are a suburban house, by Geoffry Lucas & Arthur Lodge; drawings for the Elm Street School, Middleton, by Woods & Sellers; a double-page spread shows the awful dome of the Palais de Justice, at Brussels.

The Brickbuilder for December has some fine drawings, by Hubert Ripley, of old Nantucket houses, and a continuation of Mr. Githens's article on group plans. The principal article and the plates deal with the Forest Hills Gardens development at Long Island, executed under the direction of Grosvenor Atterbury for the Russell Sage Foundation. The great opportunity presented, of carrying out a whole community on a general plan and in a single style, has been taken advantage of to the utmost. It demonstrates the great advantages of co-operation, and should stimulate the organization of groups of people of some means for the erection of other such model towns; but the experiment seems to show, also, that the poor man cannot live at any considerable distance from the large city where he finds employment, or in a place where the relation of land cost to building cost is so high because of the value of the land or the amount of land per building; or, further, in houses so well constructed; and these are just the hardest problems that are to be met.

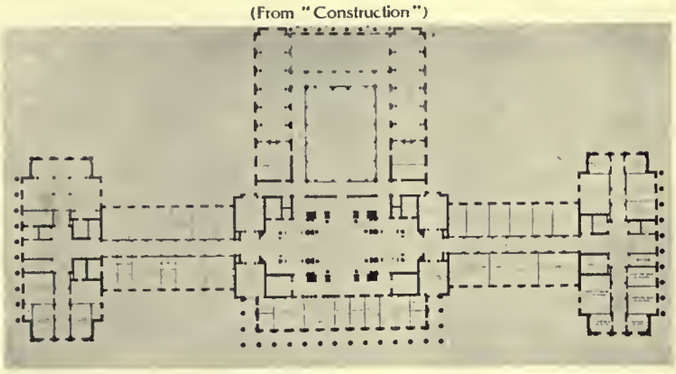
It may be that we must adapt ourselves in architecture to the sort of situation that the European faces in language, that we must understand all tongues, or remain ignorant of what is going on. But it would seem that, however much we may encourage wholesome provincialism in the various sections of our country, individuality on the part of architects, and the new "indigenous" American forms, the resultant architectural manners should be dialects, and not mutually foreign languages. The only hope appears to be the look forward a couple of generations or so to the day when the edges will wear off from these different ways of saying the same thing and some unity of expression will appear. But just think what the streets of Texas will look like while the Texan is learning to speak pigeon Byzantine!

(From "The Brickbuilder")

(From "Construction")



Winning Design, Manitoba Govt. Bldg., Winnipeg
Frank W. Simon, Architect
(From "Construction")



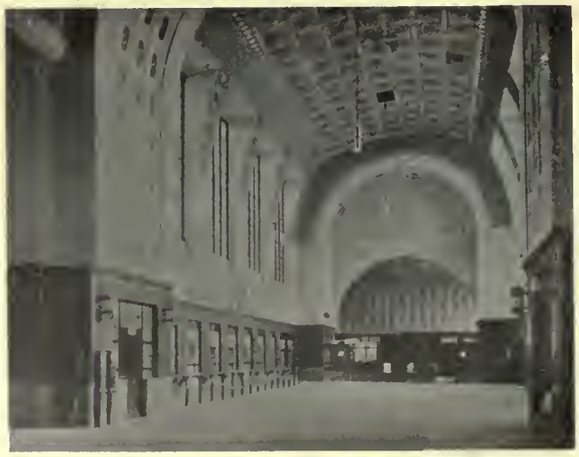
Competitive Design, Manitoba Government Building, Winnipeg
Sharp & Brown, Architects
(From "Construction")

View along Village Green, Forest Hills Gardens
Grosvenor Atterbury, Architect
(From "Construction")

Entrance Lobby, Terminal City Club, Vancouver, B. C.
Philip M. Jullien, Architect
(From "The Architects' and Builders' Journal," London)

Tea Garden, Hotel, Forest Hills Gardens
Grosvenor Atterbury, Architect
(From "The Architectural Review," London)

Transportation Building, Montreal
Carrère & Hastings and Eustace G. Bird, Architects



Interior, Railroad Station at Mülheim-on-Rhine

Eastern End, Wesleyan Hall, Westminster
Lanchester & Rickards, Architects

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

BATES & GUILD COMPANY
144 CONGRESS STREET
BOSTON · MASSACHUSETTS

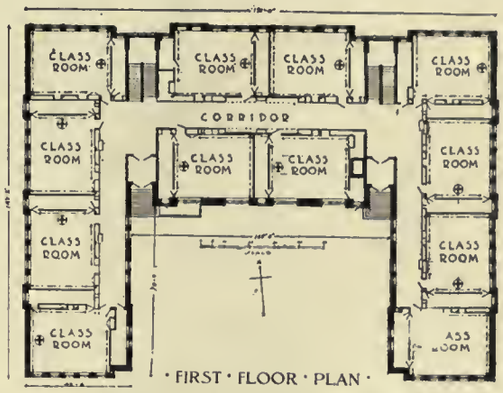
THE modern domestic architecture of Germany is so little understood in America that we give unusual space in this issue to the illustration of a building containing the workrooms of a firm of German architects, particularly because it so well exemplifies the merits — as well as the defects — of this modern school. It is unnecessary to point out how directly suggestive these pictures should be in displaying to the planner of modest American homes the care and simplicity with which motives and materials are used to secure distinctive effects, and the modesty and directness of means by which the most attractive results are obtained.

We print upon a following page a Western American treatment of a somewhat similar scheme. We submit both to be more sincere, appropriate, and direct than the artificially posed and mannered Western work criticized in our Current Periodicals columns this same month.

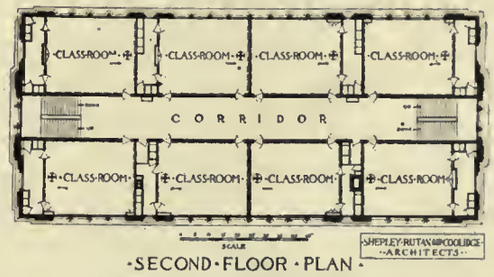
Equally unusual and commendable are the direct simplicity and distinction of Mr. Howard Shaw's stable, shown by a plan and four photographs. The successful result indicates how much return is to be derived from careful study of even so simple and utilitarian a building as this!

Our working drawings this month include four more plates of American Schoolhouse architecture, supplementing photographic views of buildings issued in the Modern Schoolhouse series, by Brigham, Coveney & Bisbee, and a school built in connection with the Roman Catholic Cathedral by Maginnis & Walsh. Among photographic views are also shown three Boston schoolhouses, by Shepley, Rutan & Coolidge; Cram, Goodhue & Ferguson; and Maginnis, Walsh & Sullivan. Four plates of drawings illustrate a particularly well worked-out example of a Golf Club House by Addison B. LeBoutillier. It has been some time since a subject of this sort has been published in the professional press, yet it is one that yearly enters more and more into the practice of the American architect. In this connection, we print upon a text page two of the preliminary studies made for this structure. Four added plates of English churches show a modern design using unusual Norman precedents in St. Luke's Church at Edinburgh, and exterior and interior views of the late Mr. G. F. Bodley's chapel for the Cowley Fathers, in the monastery just across the river from Magdalen College at Oxford.

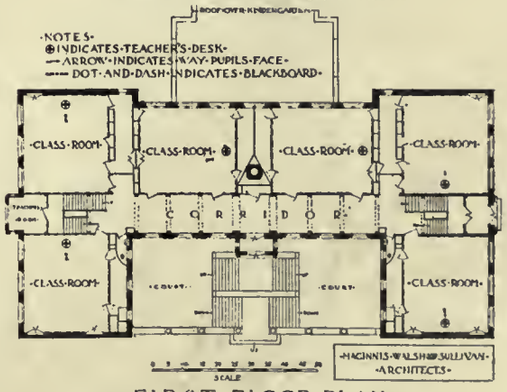
Owing to the detail connected with the preparation of the special issue on Hotels, and the time necessary to properly collect and classify the great amount of valuable material available, it has been necessary to postpone the publication date to April 25, 1913.



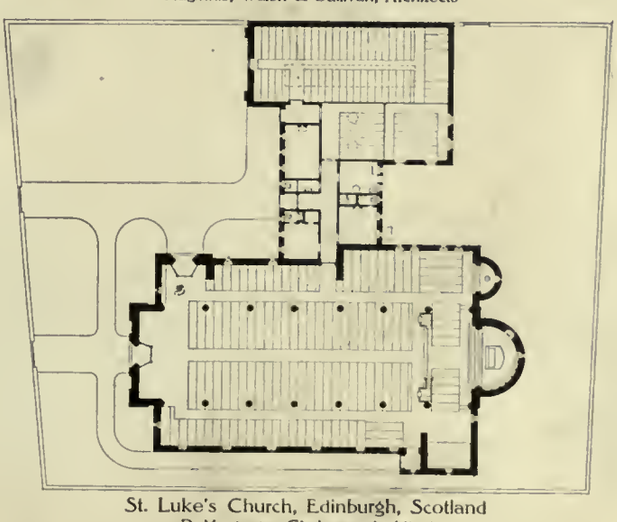
Mather School, Dorchester, Mass.
Cram, Goodhue & Ferguson, Architects



Jefferson School, Roxbury, Mass.
Shepley, Rutan & Coolidge, Architects



Marshall School, Dorchester, Mass.
Maginnis, Walsh & Sullivan, Architects



St. Luke's Church, Edinburgh, Scotland
P. Macgregor Chalmers, Architect

This number will consist of upwards of one hundred pages, and should prove to be invaluably useful as a reference-work for architects on a subject that has not before been adequately covered. In addition to general and detailed views of more than sixty hotels, including many hitherto unpublished, especial attention has been given to ensure the representation of all the varied types of hotel plans, ranging from the small city hotel to the great metropolitan structures of our largest cities.

Special articles of practical and useful value to hotel designers have been prepared by recognized authorities. These include a thorough discussion of the problems of heating and ventilating a large hotel; the theory of hotel planning from the standpoint of the hotel manager, as well as the statement of its practice from the architectural view-point; and a detailed explanation of the workings of a modern hotel kitchen, with its many specialized service appointments. This latter article deals, in an instructive manner, with a part of hotel design the importance of which is too little realized, and states concisely the conveniences and results expected from this department in a modern hostelry.

The possibilities in the use of tile and faience for the decoration of cafés and grille-rooms is the subject of an especially interesting article on the unusual effects latent in these materials.

All the hotels shown are fully illustrated, and each is accompanied by floor plans so reproduced as to show all their details; which showing is further supplemented by several pages of illustration classified to cover the complete treatment of the hotel problem,— including ball-rooms, rathskellers, restaurants, private dining-rooms, etc.

The March ARCHITECTURAL REVIEW will contain the first of two articles minutely illustrating and describing the furniture, decoration, and design of the Pompeian house. This series will be accompanied by several carefully studied restoration drawings, reproduced to hold the relative color values, besides detailed photographs of wall-paintings, sculptural decorations, and furniture, many being pieces that have but just come to light in the course of the most recent of the excavations conducted at Pompeii. We believe the profession will appreciate and benefit by this carefully studied series of illustrations of the decoration of so different and important an historical epoch. We are therefore planning to give to these articles unusually thorough and complete illustration, including the dwellings — especially taken for this purpose in December, 1912 — most recently excavated and opened to the public, which, by the new policy now in vogue, show the gardens planted and the statuary in place.

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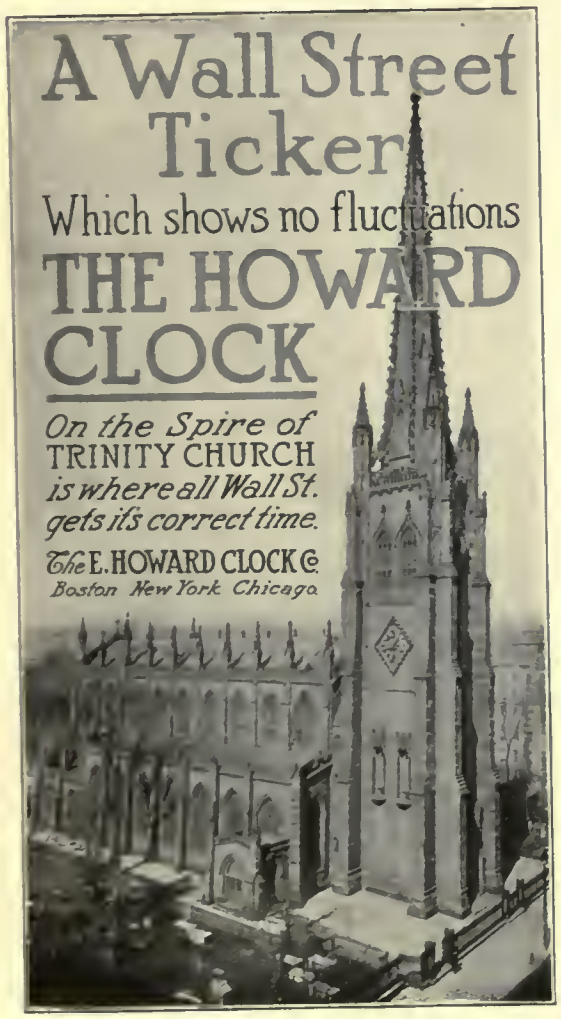

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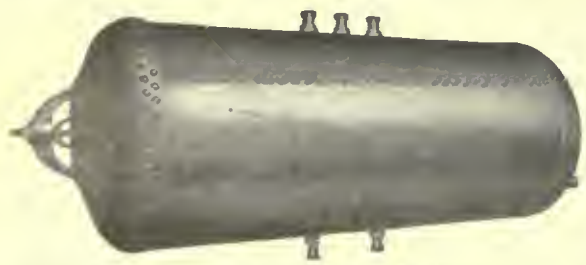

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BATES & GUILD CO.
BOSTON, MASS.

The Architectural Review

Volume II (Old Series, Vol. XIX) February, 1913 Number 2

The Office of Two German Architects

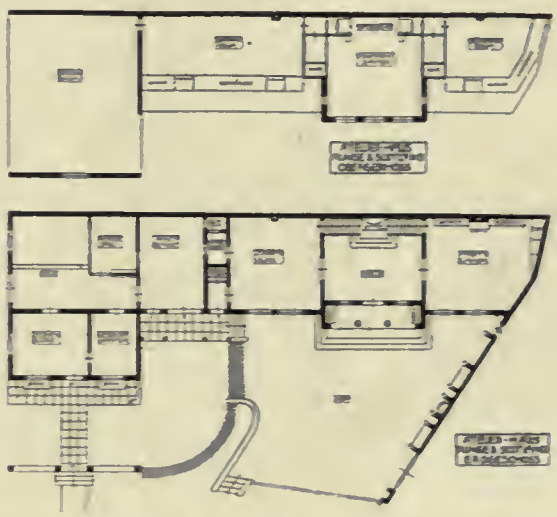
Runge & Scotland, of Bremen

By Antoinette Rehmann Perrett

RUNGE & SCOTLAND are architects of Bremen, whose domestic work is known to all who are keeping in touch with the progressive movement of German architecture. It is interesting, as an example of the versatility of many of these architects of the new movement, to know that it is their designs and lettering that are recognized throughout Germany in the advertisements of Kaffee Hag, the caffein-less coffee, to whose firm they serve, so to speak, as æsthetic advisers. They designed, too, the delightful recreation building that Kaffee Hag contributed to the notable Health Exhibition at Dresden in 1911. It is their studio, their architectural workrooms, that is shown in these illustrations.

The studio is situated on the outskirts of Bremen.—outskirts where there still remain many fine examples of old peasant architecture, but that are being rapidly developed for suburban homes. It seemed to be especially fitting that these men, who have come to be associated with advanced ideals in modern dwelling architecture, should have a studio building of their very own in such a suburb rather than somewhere in the town.—a place that expresses their domestic thought, that can serve as a model and incentive to their clients, and that brings them at once into the local atmosphere of their actual field of work.

The studio is a one-and-a-half-story building entered through a large reception-hall. The private office or library of the firm is on one side and the drafting-room is on the other. Beyond the drafting-room there is a garage. Here the studio proper has been joined to an old peasant cottage, that serves as a most picturesque and appropriate wing and contains rooms for the storage and collection, as well as for the repairing, of old local details and furnishings, in which Runge & Scotland take a historic interest.



First and Second Floor Plans

The reception-hall is a very sociable place, in white-painted wood and yellow wall-covering, with easy wicker chairs, and with a very beautiful Oriental runner leading from the front entrance to the landing of the stairway, which divides after the first few steps. At this landing attention is focused upon a wall-fountain of purplish-lavender-green tile, whose slowly trickling water gives the room a novel touch that Runge & Scotland are very fond of, and that provides an unusual motive that they have used again and again in their various domestic work. The stairways on each side of the fountain lead to the conference-room. The exigencies and the very limitations of the one-and-a-half-story roof-lines have done much for the attractiveness and variety of this upper room. They are the *raison d'être*, for instance, of the archways by the entrance-doors, with their object-lessons in the simple grouping of furniture; while the space remaining above the staircase has been utilized, quite simply, as a modern ingle-nook — where the necessary radiator, screened behind gilt mesh, serves both as *fonctionnaire* of the ingle-nook and for a decorative mantel-shelf. Owing to the required head space, the seats in the nook are so high that they have all the dignity of throne chairs, comfortably relieved by the quaint foot-stools. The radiator is still such a young and novel member of the household that there has not yet been time for

Entrance Hall and Start of Stairs

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much poetic sentiment to cling about its coils; but every endeavor to get it out of its present position as a homely drudge into the welcome atmosphere of a lovely necessity is well worth encouraging.

The walls of the conference-room are a striped bluish plum in two shades: a rich background for mahogany. A great deal of purple, plum, and lavender, as well as gray and black, are being used in German wall-coverings and furnishings just now; and a few New York shops are already beginning to import the new schemes. With the plum wall of the conference-room a striped yellow brocade has been used for the upholstery, for the backs of the china-cabinets, and for the walls of the nook. The yellow of the nook gives a cheerful aspect to the back of the room, which would otherwise have seemed dark.

The architectural traditions of the low-lying country about Bremen are very closely allied to those of parts of Holland, and of Saxon England. It is for this reason, perhaps, that Runge & Scotland's work is more in line with our own colonial tradition than some new architecture in other parts of Germany — for instance, Bavaria. The exterior of this studio building is of suggestive value for our own suburban bungalow or small country home,— in the simplicity of the roof-lines, in the low "homey" proportions, the arrangement of the casements, and the attention paid to apparently unimportant details of outdoor decoration. How pleasing is the composition around the casement window made, for instance, by such details as the solid shutters, the wooden seat, the dove-cote, the watering-trough, and the decorative design of the wire and nails for training vines! The shape of the forecourt was governed by the triangular lot; yet much of the charm of the place comes from the spirit with which such hard facts as this triangular plot have been confronted. The way in which, on one side, an undesirable view has been shut off by a cement wall so decoratively subdivided by seats and lattice-work, flower-box stands, and fountains that the original purpose has been altogether lost to sight in its successful acceptance as an architectural opportunity. In the case of this "Studio Building" of Runge & Scotland, it is the significance of these touches to the whole, the attention and affection the architects have expended upon apparently unimportant yet significant details, that have made the whole so cumulatively effective. In domestic architecture of the intimate sort, perfection of detail is alone responsible for creating a dignified yet homelike atmosphere,— for supplying the final touch of complete and satisfying definition.

Mantel in Library

Work Building and Entrance Forecourt from Street

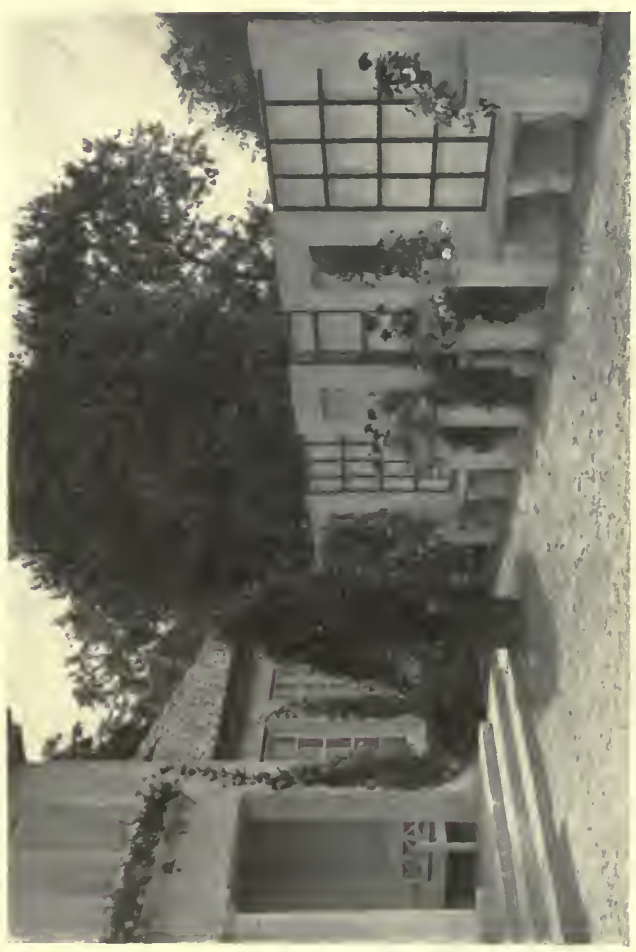
ALCOVE IN SECOND STORY CONSULTATION ROOM

ALCOVE OVER STAIRS, SECOND STORY CONSULTATION ROOM

INTERIORS, STUDIO WORKROOMS OF RUNGE & SCOTLAND, ARCHITECTS, BREMEN, GERMANY

LOOKING ACROSS TERRACE TOWARD COTTAGE ELL

CORNER OF OLD COTTAGE ELL



ENCLOSING WALL OF FORECOURT

MAIN ENTRANCE

EXTERIORS, STUDIO WORKROOMS OF RUNGE & SCOTLAND, ARCHITECTS, BREMEN, GERMANY

PRIVATE BUILDING FOR THE ARCHITECTURAL OFFICE AND WORKROOMS OF HEWITT & BROWN, MINNEAPOLIS, MINN.

EDWIN HAWLEY HEWITT, ARCHITECT

GENERAL VIEW

DETAIL OF COURT

STABLE OF JAMES M. WILCOX, ESQ., RADNOR, PA.

HOWARD VAN DOREN SHAW, ARCHITECT

PLATE LXI

EXTERIOR

ST. LUKE'S CHURCH, EDINBURGH, SCOTLAND

P. MACGREGOR CHALMERS, ARCHITECT

THE ARCHITECTURAL REVIEW

THE ARCHITECTURAL REVIEW

INTERIOR

ST. LUKE'S CHURCH, EDINBURGH, SCOTLAND

P. MACGREGOR CHALMERS, ARCHITECT

ENTRANCE FRONT

REAR VIEW

MARSHALL SCHOOL, DORCHESTER, MASS.

MAGINNIS, WALSH & SULLIVAN, ARCHITECTS

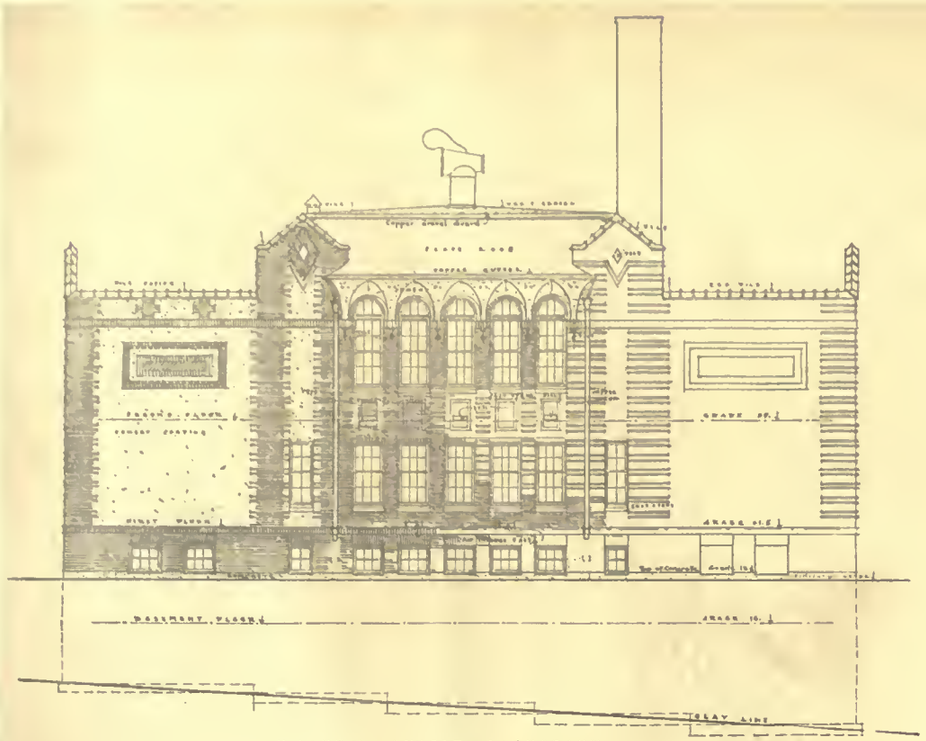
PAROCHIAL SCHOOL FOR CATHEDRAL PARISH OF THE HOLY CROSS, BOSTON, MASS.

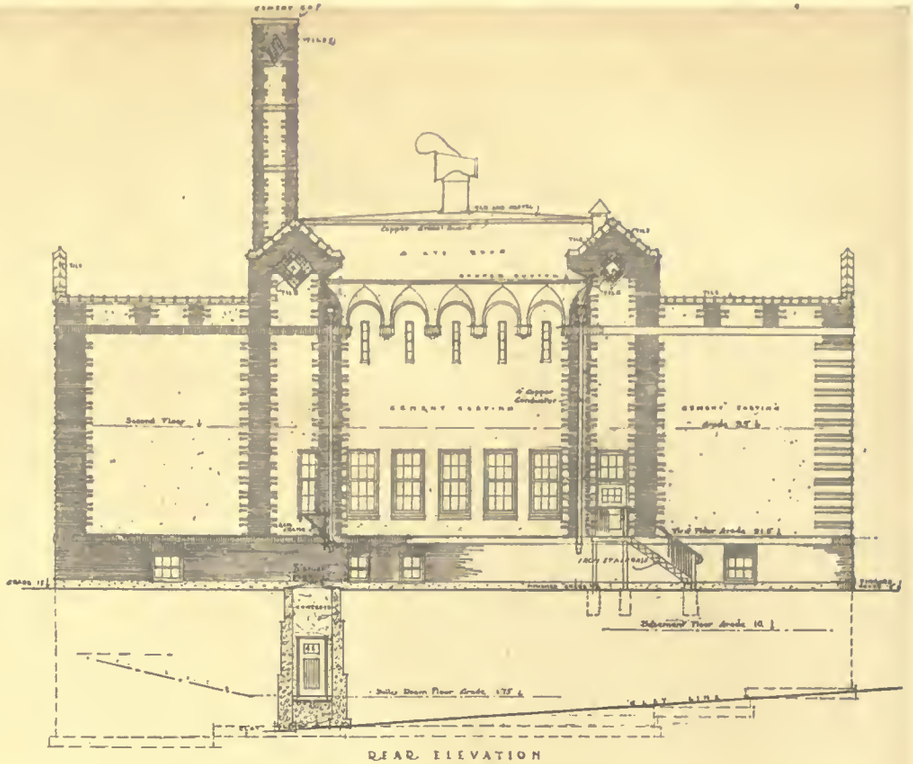
MAGINNIS & WALSH, ARCHITECTS

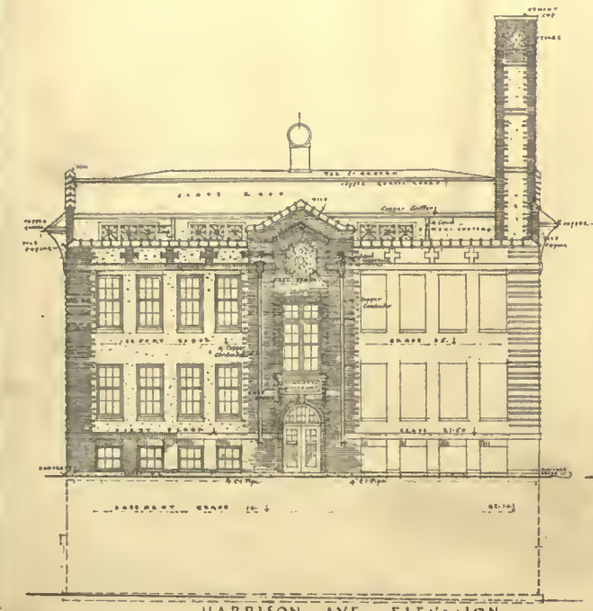
PLATE X

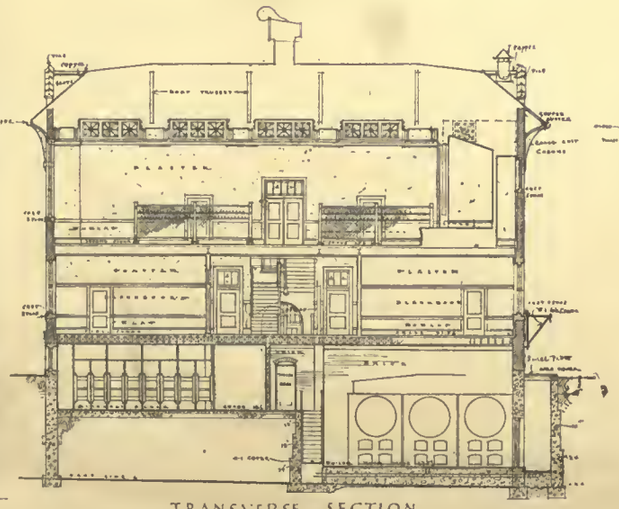
JEFFERSON SCHOOL, ROXBURY, MASS.

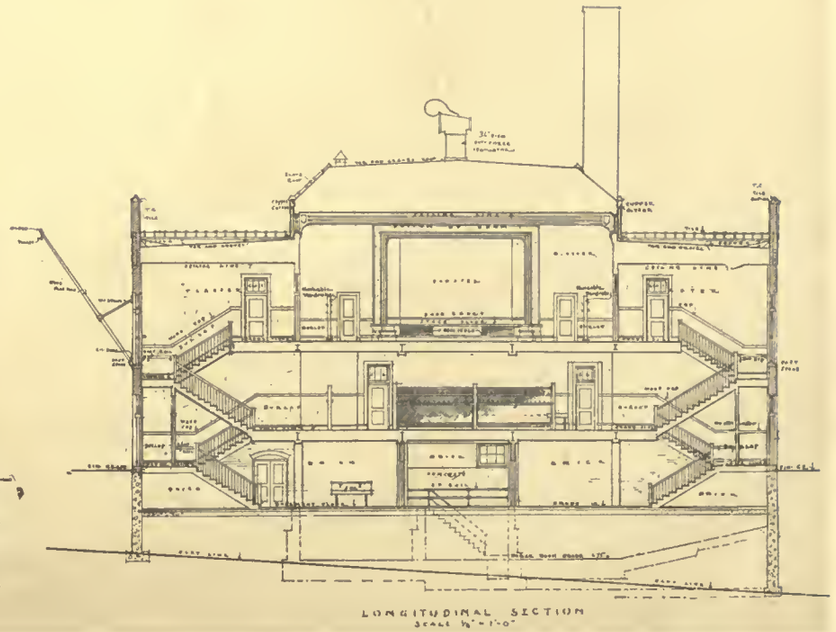
SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS







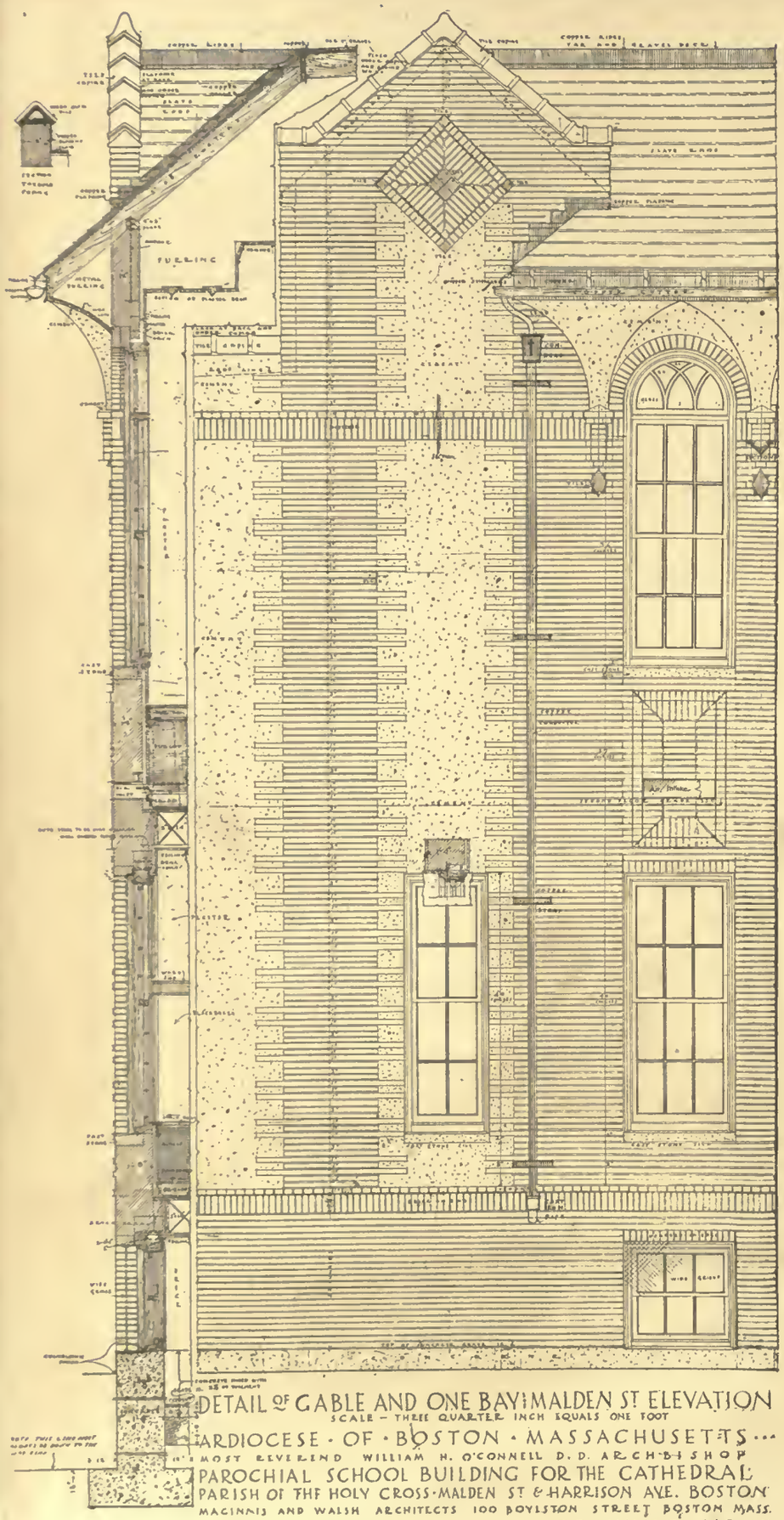


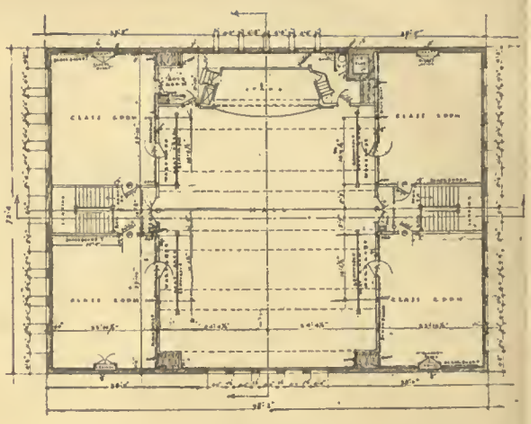


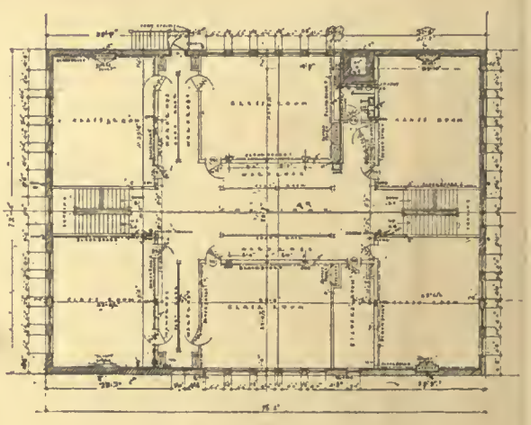
ELEVATIONS & SECTIONS

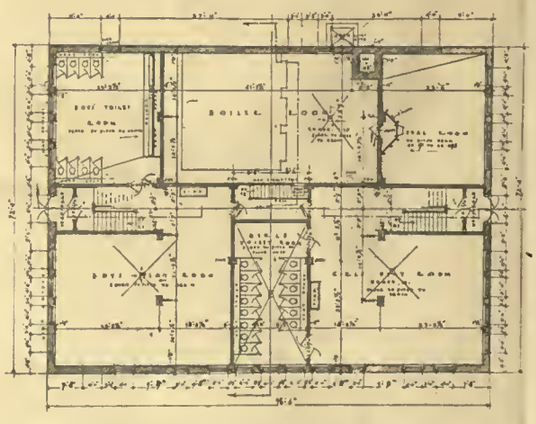
PAROCHIAL SCHOOL FOR CATHEDRAL PARISH OF THE HOLY CROSS, BOSTON, MASS.

MAGINNIS & WALSH, ARCHITECTS





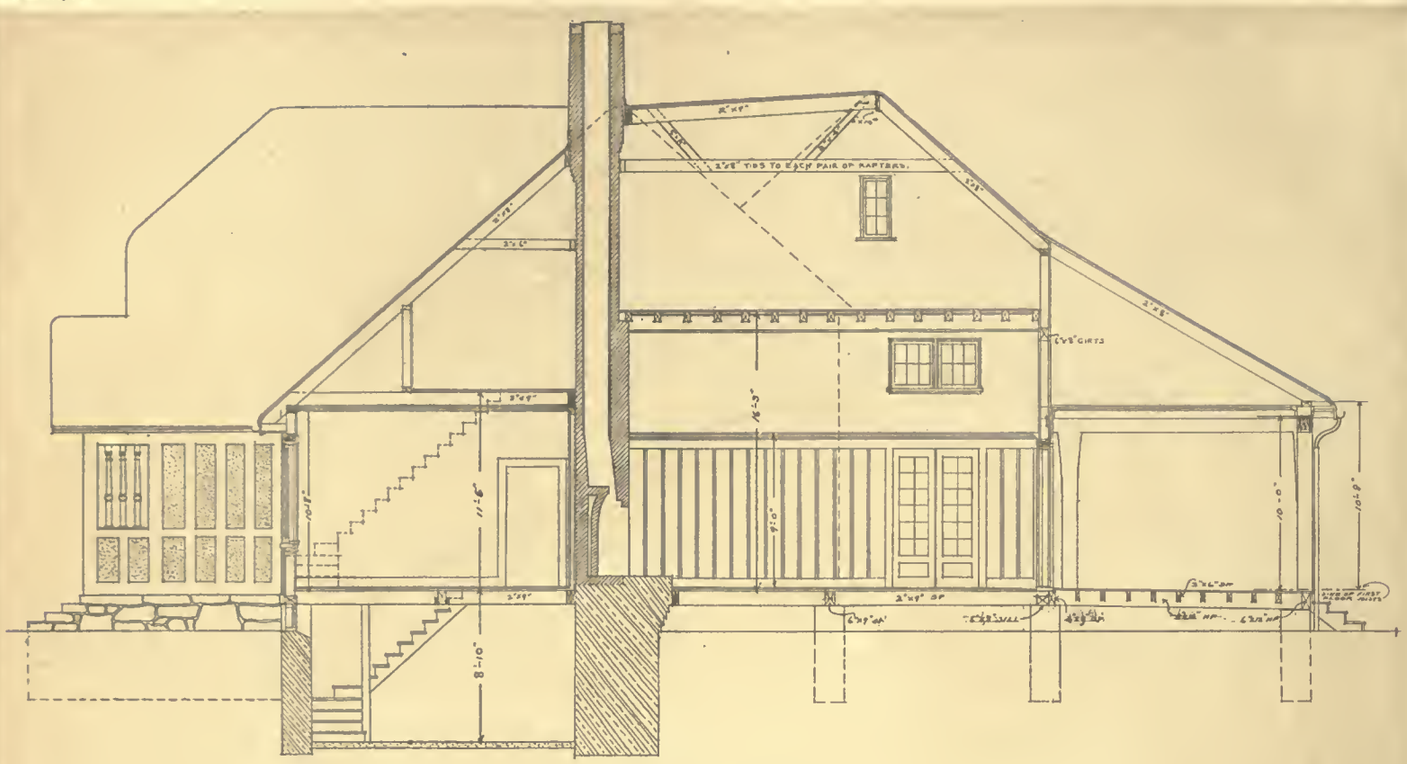




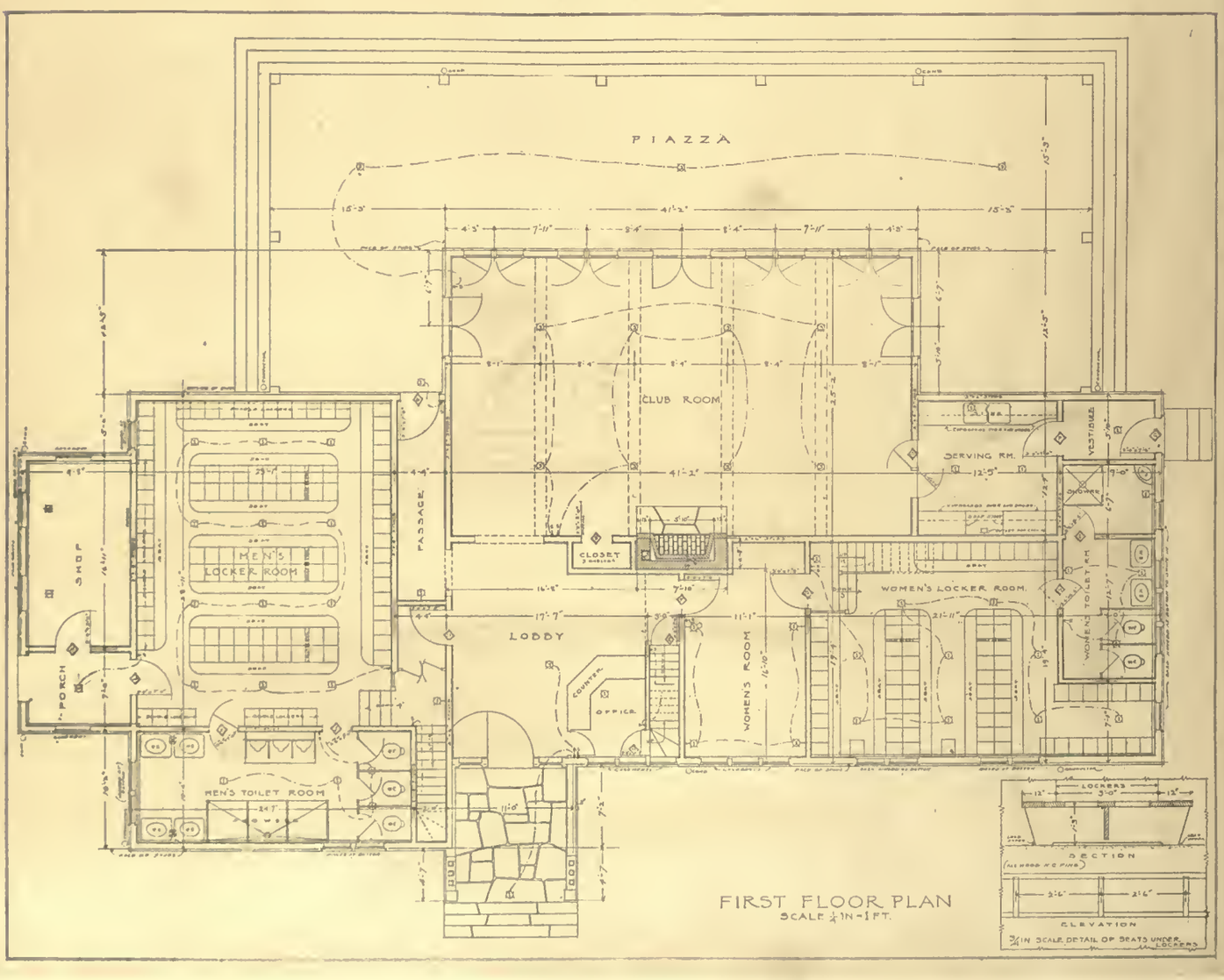
FLOOR PLANS AND DETAIL OF MALDEN STREET ELEVATION

PAROCHIAL SCHOOL FOR CATHEDRAL PARISH OF THE HOLY CROSS, BOSTON, MASS.

MAGINNIS & WALSH, ARCHITECTS



TRANSVERSE SECTION
SCALE ¼ IN = 1 FT.



FIRST FLOOR PLAN
SCALE ¼ IN = 1 FT.

FIRST FLOOR PLAN AND CROSS-SECTION

GOLF CLUB HOUSE AT GROTON, CONN.

ADDISON B. LE BOUTILLIER, ARCHITECT

NORTH ELEVATION
SCALE $\frac{1}{4}$ IN = 1 FT.

SOUTH ELEVATION
SCALE $\frac{1}{4}$ IN = 1 FT

PRINCIPAL ELEVATIONS

GOLF CLUB HOUSE AT GROTON, CONN.

ADDISON B. LE BOUTILLIER, ARCHITECT

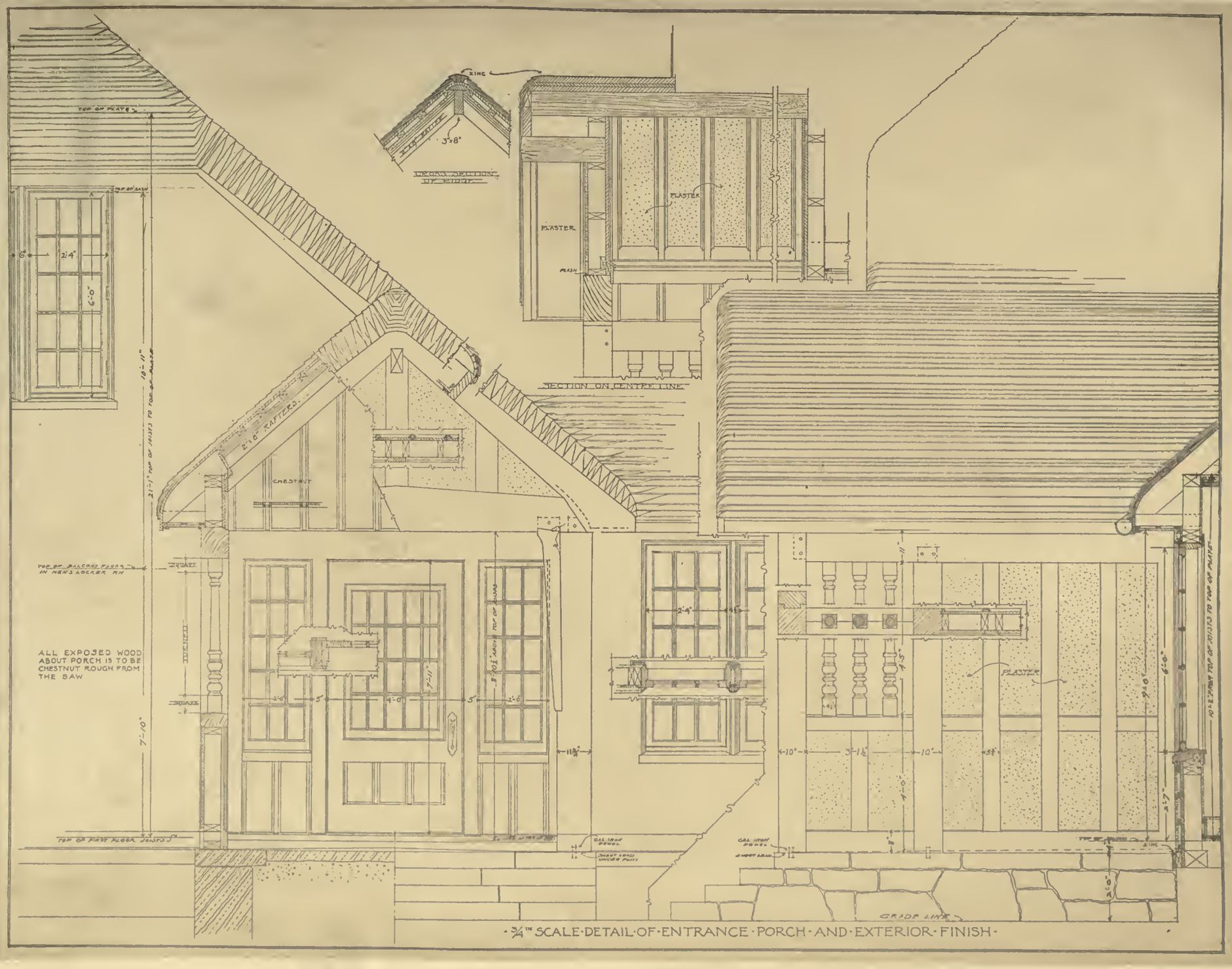
WEST · ELEVATION
SCALE $\frac{1}{4}$ IN = 1 FT.

EAST ELEVATION
SCALE $\frac{1}{4}$ IN = 1 FT.

END ELEVATIONS

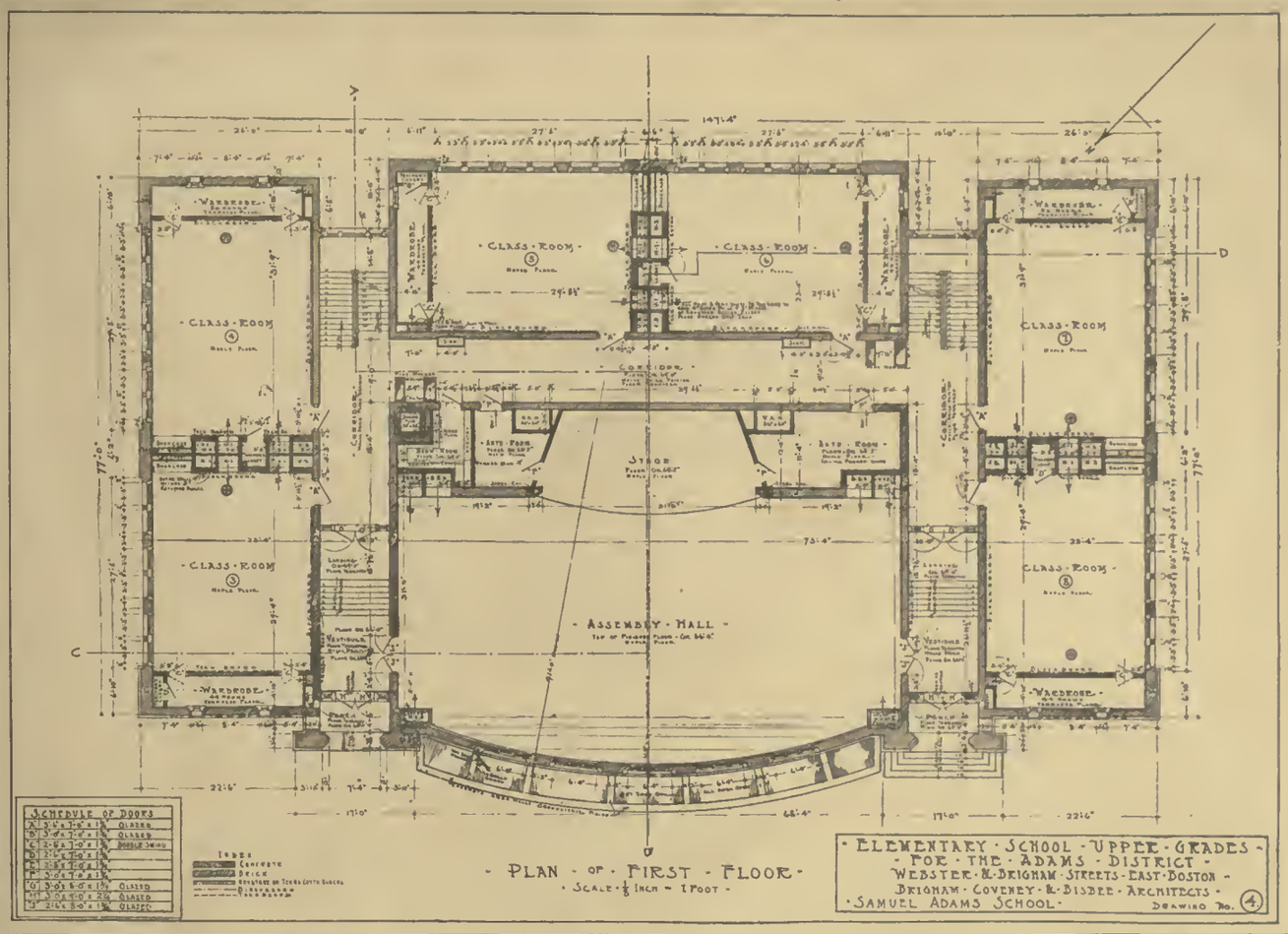
GOLF CLUB HOUSE AT GROTON, CONN.

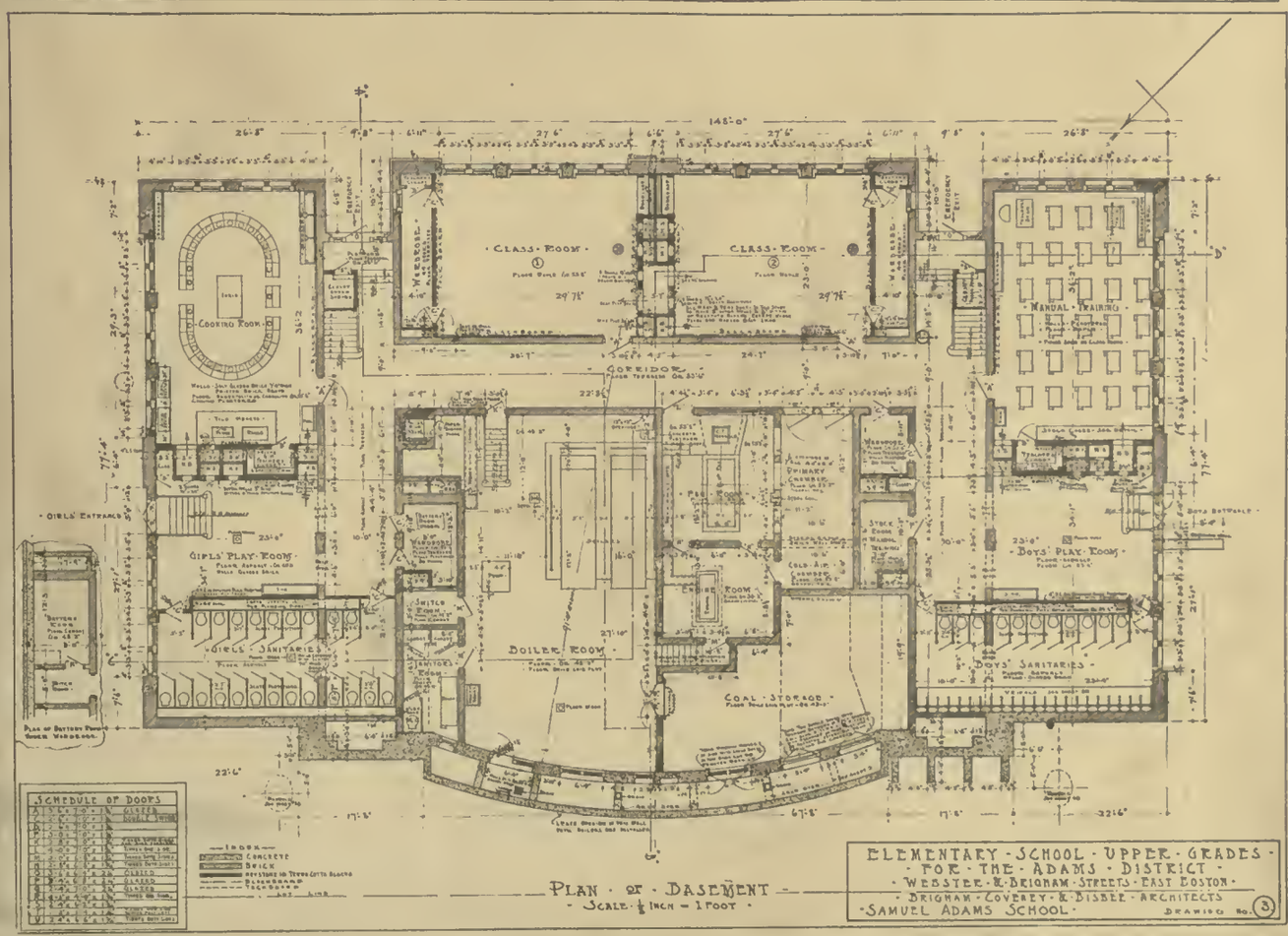
ADDISON B. LEBOUTILLIER, ARCHITECT



DETAIL OF ENTRANCE PORCH AND EXTERIOR FINISH

GOLF CLUB HOUSE AT GROTON, CONN.

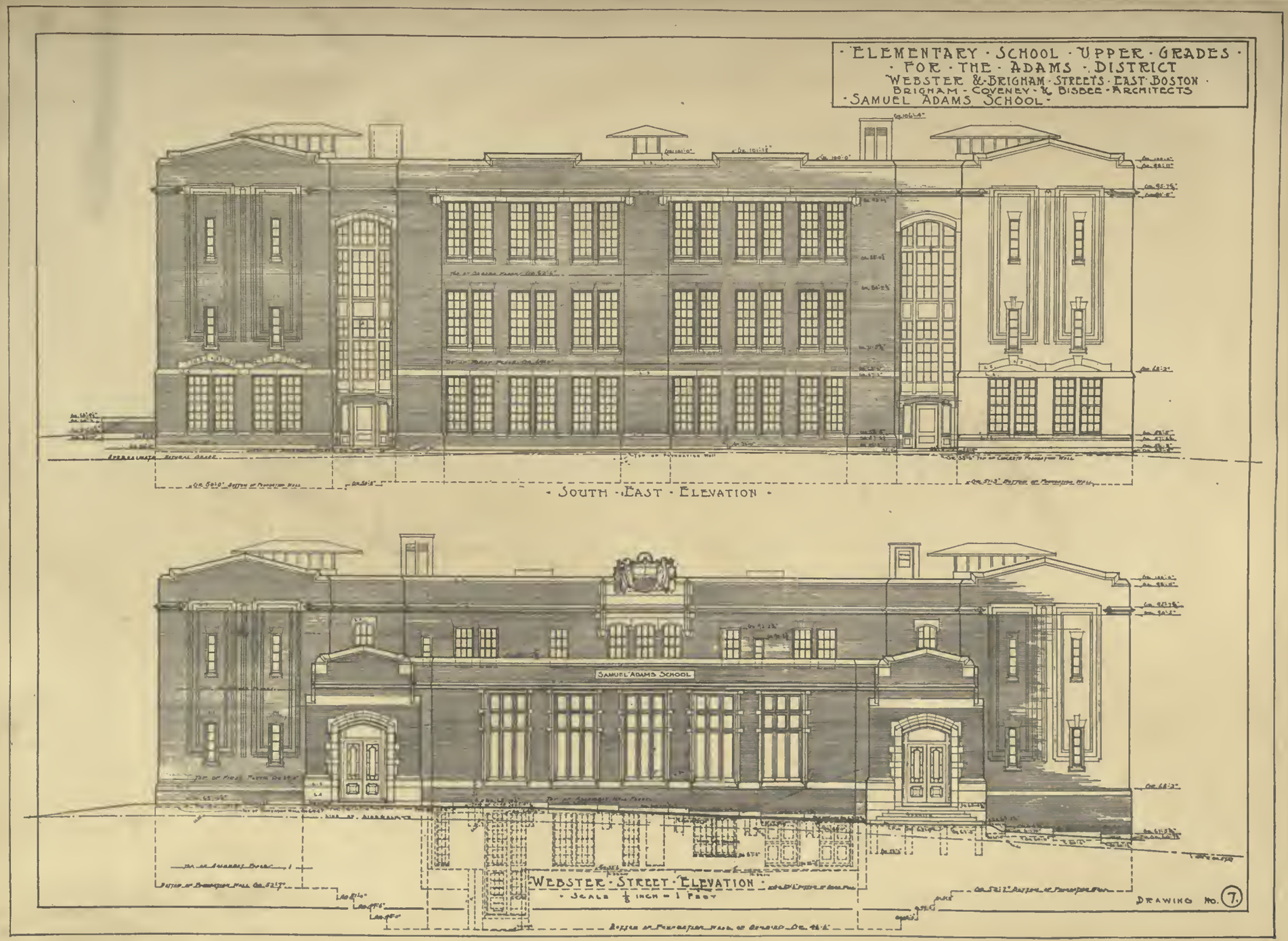




BASEMENT AND FIRST FLOOR PLANS

SAMUEL ADAMS SCHOOL, EAST BOSTON, MASS.

BRIGHAM, COVENEY & BISBEE, ARCHITECTS



PRINCIPAL ELEVATIONS

SAMUEL ADAMS SCHOOL, EAST BOSTON, MASS.

BRIGHAM, COVENEY & BISBEE, ARCHITECTS

FRONT VIEW

REAR VIEW

PLATE XI

SAMUEL ADAMS SCHOOL, EAST BOSTON, MASS.

BRIGHAM, COVENEY & BISBEE, ARCHITECTS

THE ARCHITECTURAL REVIEW

GENERAL VIEW

DETAIL OF COURT

MATHER SCHOOL, DORCHESTER, MASS.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

THE ARCHITECTURAL REVIEW

PLATE LXIII

EXTERIOR

CHURCH OF ST. JOHN THE EVANGELIST (COWLEY FATHERS), OXFORD, ENGLAND

THE LATE G. F. BODLEY, ARCHITECT

THE ARCHITECTURAL REVIEW

PLATE LXIV

INTERIOR

CHURCH OF ST. JOHN THE EVANGELIST (COWLEY FATHERS), OXFORD, ENGLAND

THE LATE G. F. BODLEY, ARCHITECT

THE ARCHITECTURAL REVIEW

DETAIL OF ENTRANCE

COURTYARD, LOOKING TOWARD COACH-HOUSE

STABLE OF JAMES M. WILCOX, ESQ., RADNOR, PA.

HOWARD VAN DOREN SHAW, ARCHITECT

RENDERED PRELIMINARY STUDY FOR ELEVATION

SKETCH STUDY OF PRELIMINARY SCHEME
GOLF CLUB HOUSE AT GROTON, CONN.
ADDISON B. LE BOUTILLIER, ARCHITECT

THE attractive rendering of drawings fitted to define an architectural scheme for a client is an art invaluable to the practising architect. These preliminary studies indicate two graphic and effective methods. The upper sketch is of an elevation rendered on toned paper with the walls whitened, the roof and foliage tinted, and the sky lightly indicated, making an attractive study of color values. The lower sketch is the sort of "picture" that more nearly answers the demands of the client, to whom the "elevation," as such, ordinarily means little or nothing; and therefore a perspective can better convey an architectural idea than the arbitrarily conventional working drawing.

The Architectural Review

New Series, Volume II, Number 2

Old Series, Volume XIX, Number 2

FEBRUARY, 1913

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PLATES

PLATES VII, VIII.— CATHEDRAL SCHOOL, HARRISON AVENUE, BOSTON, MASS. (PLANS, ELEVATIONS, SECTIONS, AND DETAILS) — MAGINNIS & WALSH, ARCHITECTS.

PLATES IX–XII.— DESIGN FOR GOLF CLUB HOUSE AT GROTON, CONN. (PLANS, ELEVATIONS, SECTIONS, AND DETAILS) — ADDISON D. LEBOUTILLIER, ARCHITECT.

PLATES XIII, XIV.— SAMUEL ADAMS SCHOOL, EAST BOSTON, MASS. (PLANS AND ELEVATIONS) — BRIGHAM, COVENEY & BISBEE, ARCHITECTS.

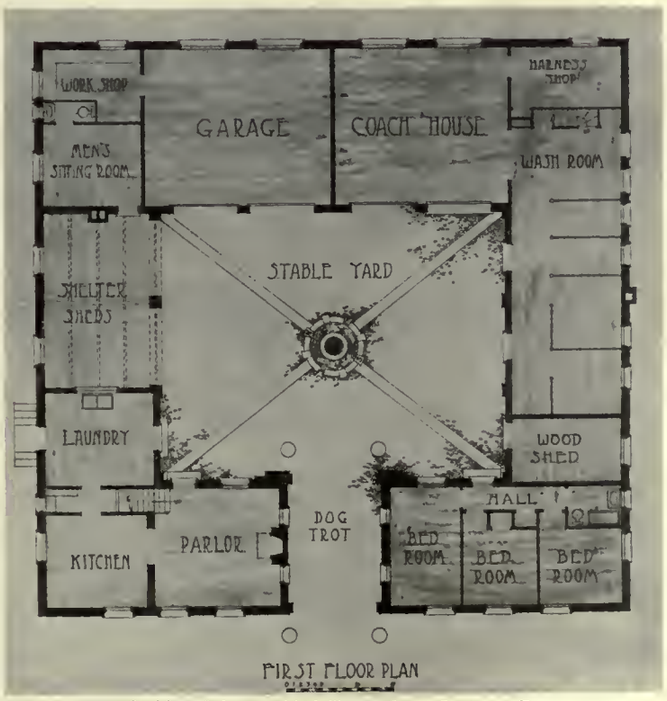
OUR readers will probably be interested to know the present situation in regard to the recent Australian City Capital Competition, where Mr. Walter Burley Griffin, of Chicago, received first prize. It may be remembered that the competition did not receive the official approval of the profession in England or Australia, and therefore but few English or Australian architects of repute attempted to enter it — and the probable outcome entirely vindicates the profession in those countries for the stand they took. Of the practical merits of Mr. Griffin's plan and his solution of the entire problem it is not necessary to speak at the moment. The scheme is familiar to the profession, and was undoubtedly as applicable to local conditions as could be expected of the design winning first prize in a competition of this sort, as ordinarily managed.

It is a somewhat regrettable fact that the competitor for an architectural problem has to choose between treating his solution sanely (and losing the competition!) or treating it grandiloquently, with comparative disregard to site and cost, in order to win the favorable attention of the judges or estimators. It is ordinarily supposed that the competition is more to select an architect than a plan. Whichever is the case, it rarely happens that it is possible to carry out the scheme precisely as it is first proposed. Mr. Gilbert's plan for the University of Minnesota Campus, for instance, ignored existing conditions of site to the extent of placing a large building directly over and many feet above an abandoned quarry-pit, while his corrected scheme was radically different in nearly every particular from the competition arrangement. It is nevertheless generally presumed, however, that the originator of the idea capable of winning the first prize would be the one best able afterwards to develop or modify the scheme in order to bring it exactly to fit conditions imposed by the site or the Supervising Commission. Yet this Commission of judges or assessors in the case of the Australian Capital plan has just issued a notification in which they modestly state that as, in their opinion, the design does not exactly fit the site, they have arranged a new scheme of their own for adopting — or rather, adapting — Mr. Griffin's plan to their ideas of the development best suited to the location! No matter what arguments may be urged against Mr. Griffin's original plan, it nevertheless contains merits that are absolutely lacking in this substitute plan, and escapes defects that crowd every inch of the surface of this new arrangement! Whether the Commission will be able to impose its own modification of the city plan upon the Australian people is not yet known. It nevertheless becomes evident that one fatal defect in the competition program was its failure to guarantee to the successful competitor the contract for carrying out his idea. The competition — as we all know — may not be the best means of obtaining the solution of any particular problem; but certainly an accepted plan of some estimation is far better than a plan confessedly a hodgepodge of ideas and foibles, selected happenstance from material provided by the competition, and from the too fertile imagination of its judges and assessors.

This is only one more example of the peculiar disregard of the ethics that should govern the judge or consulting architect on a competition of this sort. A good many occasions are already on record in this country where the designer appointed to judge a competition has finally himself carried off the commission to execute the work — and even well-known and prominent members of the Institute have been known to defend this method as a proper and legitimate means of obtaining a "job"!

WE have before commented on the parsimony of the United States in underpaying its official representatives, at home and abroad, as well as in neglecting properly to house its counsels and ambassadors to foreign courts. Whereas nearly every other country — even the little South American republics — owns their embassy, often possessing important and noteworthy palaces or buildings with local historic or sentimental associations of great value, yet Americans abroad have to hunt for their counsels in the most out-of-the-way corners, and too often find them only in quasi-respectable localities — which latter is all that they can afford within the limits of the munificent salary allowed them by the Government!

The English papers have recently made caustic comment on the disparity between the salary paid their ambassador to the United States, $50,000 a year, and the salary paid our ambassador to London (the late Mr. Whitelaw Reid), $17,500! One paper even went so far as to reproduce a picture of Mr. Whitelaw Reid's late residence, Dorchester House (for which he paid a yearly rental of $45,000!), and ventured some facetious suggestions as to the houses available to the incoming ambassador in case he was forced to live upon his official salary — under which conditions despised and remote Bloomsbury seemed to be about the nearest residential section that it was possible to recommend for his consideration!



Stable of James M. Wilcox, Esq., Radnor, Pa.
Howard Van Doren Shaw, Architect

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "Architecture")

House for Miss Laura Robinson, Greenwich, Conn.
J. E. R. Carpenter and Walter D. Blair, Asso. Architects

(From "The American Architect")

U. S. Post-office Building, Beverly, Mass.
James Knox Taylor, Architect

(From "Architecture")

Woolworth Building, New York City
Cass Gilbert, Architect

DESPITE that, at this time of the year, an especial effort is generally made by the publisher to render his pages professionally interesting, yet the January magazines prove to be unusually barren of worthy architectural material. Whereas we have most frequently to sacrifice text space to our pictorial review, this month we find few plates of either the worth or importance to demand their reproduction — despite the fact that the late arrival of a number of the December magazines left them to be reviewed with the regular January list.

There is, besides, a new Richmond in the field: the first number of the *Journal of the American Institute of Architects* has been received, under date of January, 1913, and proves to be a typographically attractive and dignified publication. The purpose of the monthly is sufficiently plain from its title — the Institute apparently felt the need for an organ of more timely value than its older quarterly. The policy of the paper evidently is to employ illustrated articles — without separate plates. This first issue contains illustrated descriptions of the Lincoln Memorial and the proposed development of the Octagon property; an article from *The British Institute Journal*, by Sir Alfred East, on "Color as Applied to Architecture;" some letters by Thornton and Jefferson relating to the University of Virginia; and some twenty-two pages of Institute business, other communications, and chapter reports.

It also happens that last month several of the January magazines have — of intention or without — managed to express certain tendencies in American architecture with sufficient definiteness to be worthy of separate comment before undertaking a more detailed and specific magazine review. First, there are no less than two cases of buildings indicating a designer of intelligence and training, particularly by a careful study and appreciation of the refinements of Colonial detail, but ignoring far more important principles of Colonial appropriateness in composition, in a new Boston store façade, from *The Brickbuilder*, and a "Dental Building," in Bridgeport, Conn., from *The Architectural Record*. It is to be regretted that such thorough individual appreciation of the refinements of Colonial detail should not be accompanied by a better governing sense of the relation of those details to the whole mass of the composition.

Next appears the January *Western Architect* (announced as an issue of "Form and Function"!), published on perfumed and tinted paper,— whether selected especially for this issue to provide the proper "background" for these designers' creed, or as a permanent change in the make-up, we do not know, — and containing matter so flagrantly insincere that we feel conscientiously compelled to condemn it "*in toto*," despite the fact that we confess to a personal admiration for the animating spirit behind most Western work, and strive — even against such supernal posing as this — to maintain a mind open to the more unhackneyed forms of modern design. Interesting as some of the work of Purcell, Feick & Elmslie might be if presented only upon its own merits, its "message" is here so obscured by the persistent and aggravating pose that extends from the very heading of the accompanying article (on "The Statics and Dynamics of Architecture," forsooth!) that it becomes difficult to accept seriously the illustrations — which are principally of details of marked Sullivanesque tendencies, or of dwellings with equally marked leanings toward the eccentricities of Frank Lloyd Wright. One of these latter imitations betrays how curiously inappropriate a mannered Western house, with its over-emphasized horizontal lines, can appear upon an uneven rolling site such as the promontory beside the station at Woods Hole (Mass.) — which leads us to suspect that they are probably equally inappropriate when placed upon the wooded ground-contours around Lake Minnetonka, and other similar sites, within the West! Not only are these structures unoriginal; the very sketches ape the peculiarly distinctive mannerisms of Mr. Louis H. Sullivan's finicky tricks of drawings. Our principal quarrel yet remains with their smug-

(From "The American Architect")

House of J. P. Grace, Esq., Glen Cove, L. I.
James W. O'Connor, Architect

(From "The Brickbuilder")

House at Matinecock, L. I.
Carrère & Hastings, Architects

ness and complacency of "pose," and the regrettable absence of a humorous sense on the part of these architects. As an example, we quote the ornate and flamboyant title from the picture we reproduce: "In a Building of this type the practical constructive matters are not of any considerable power, and except where some especial condition gave opportunity for a vigorous structural statement the architectural *story* [we are responsible for the italics — not the pun!] has been told with a generally plastic handling of areas and texture. The use of simple building-blocks of stone as a conclusion to the brick walls at the top, definitely arresting their upward movement, forms an interesting contrast to the usual useless verbiage [*sic!*] of an applique cornice." If any better example of useless and unnecessary "verbiage," is to be found than the mass of spinacheous "herbage" in the center of the coping member to which this context refers, we would gladly print it as a lesson in the "ethical grammar of architectural design!"

Architecture publishes some views of St. Thomas's incomplete Church and Parish House, by Cram, Goodhue & Ferguson; the latest soaring Gothic sky-scraper, Mr. Cass Gilbert's Woolworth Building; and a stiff and formal copy of the Petit Trianon at Greenwich, Conn. This last is a contribution to the group of reproductions of European architecture that our moneyed aristocracy is supplying for the artistic education of our democracy. The Woolworth Building further displays the relation between steel solutions in structural problems and the rearing lines of historic-architectural Romanticism; though the modern application of this mediæval style brings about a scale of detail as Brobdingnagian as it is beyond the wildest dreams of its original creators. We nevertheless suspect it to be a more vital revival of the Gothic spirit than the most archæologically perfect of the pseudo-Gothic churches reproduced on this continent of North America. A Hospital for the Ruptured and Crippled in New York City has two views credited to "York & Savage" and one to "York and Sawyer," leaving the subscriber in pleasant uncertainty as to the exact authorship of the design!

Nantucket must last fall have been the most densely populated of the world's architectural recreation-grounds! What else could explain the coincidence that simultaneously brings to the *Record*, *Brickbuilder*, and *American Architect* "travel articles" of vacations in Nantucket and Edgartown! *The Architectural Record* opens with an article on "Tapestries;" prints the "Spanish Church" in New York City, which has a tolerably inadequate and undignified approach; a description of the methods of Sgraffito decoration, accompanied by examples of modern work; some reminiscences

(From "The Brickbuilder")

House of Mr. Donn Barber, New York City
Donn Barber, Architect
(From "The Western Architect")

First National Bank, Rhinelander, Wis.
Purcell, Feick & Elmslie, Architects
(From "The Architectural Record")

"Our Lady of Hope," Spanish Church, New York City
Charles P. Huntington, Architect

of the Chicago World's Fair, by the late D. H. Burnham; and views of the "Studio Home" of Frank Lloyd Wright, that partake more of a floral than an architectural aspect. A few pencil sketches of Edgartown doorways accompany the article referred to above. The familiar U. S. Rubber Building and McKim, Mead & White's Fifth Avenue Apartment-House appear with two architecturally uninteresting structures, the McAlpin Hotel and Emmett Building; along with the dental offices at Bridgeport, Conn., which latter carry nice Colonial detail, maladroitly employed.

The January *Brickbuilder* appears, in an enlarged form and a slightly changed outer dress — the former occasioned largely by the addition of advertising pages, which this paper has not used for a number of years past. Articles deal with Court-House Planning, Recent American Group-Plans, and Mr. Ripley's contribution to the "Nantucket symposium." A new feature (apparently inaugurating a series) is on "Houses of Unusual Merit." The first—selected by Mr. Benno Janssen — fails both to live up to its applied label and to supply the name of the architect thus complimented. Two text pages give measured details and molding of Italian buildings rendered in the architectural manner of the late seventies.

The plates reproduce a Colonially designed and well-detailed boarding-school near Baltimore, Md., by Parker, Thomas & Rice; and a brick house on Long Island, by Carrère & Hastings, that appears both too conventional and bulky in mass to accord with the delicate and long-drawn-out porch columns of the garden elevation. Equally attenuated are the columns on a façade on Tremont Street in Boston, with delicate Colonial details in awkward height relations,— particularly near the windows and cornice,— for which the fact that it was an "alteration" may partly account. Two brick Colonial houses — one at St. Martin's, Penn., by Dühring, Okie & Ziegler; the other at Orange, N. J., by Mann & McNeille — are shown, of which the first is the more pleasing. A New York City house façade by Mr. Donn Barber is distinguished by a European bay treatment so artistically modern as to appear novel in an American environment; and two plates show Andrews, Jacques & Rantoul's Town Hall at Nahant, Mass.

The January *Construction* shows no architectural standard in the illustrations that it admits to its pages. Those at the back contain its two best articles,—one on "Colonial Architecture," by Thomas W. Ludlow; another on "Town Planning in Great Britain," by Thomas Adams,— followed by reproductions of some work from other architectural periodicals.

The American Architect opens the new year with one of Mr. Schweinfurth's infrequent articles, once again

devoted to Nantucket; others on brickwork and tilework, the latter with particular emphasis placed upon Oriental illustrations of its use; and the fifth of Mr. Middleton's articles on "European Sketching Centers." Plates are entirely omitted from this issue, but reappear in the following number to illustrate a small club-house, and a simple dwelling with attractive interiors.

Mr. White's second article on "Architectural Gardens" occurs on January 15, along with drawings of a commonplace Victorian-Gothic Church at St. Paul, by E. L. Masqueray; a "somewhat different" Post-office at Beverly; a simple house at Chestnut Hill, by Lovell Little; and a house on Buckminster Road, Brookline, with a triple-arch loggia motive and over-pretentious entrance. Other plates are given to student work, as usual.

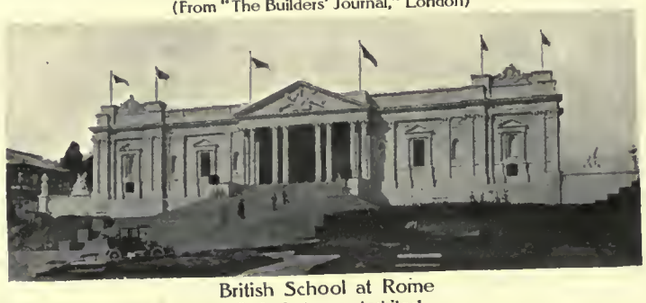
Mr. Swasey's "Few Essentials in Theater Construction" are printed January 22, accompanied by plans and views of theater construction and *re*construction. Unfortunately, the majority are of a style of architecture greatly to be deprecated, of which the façade of the Odéon at St. Louis (certainly, the 39th and 48th Street Theaters in New York and the Broad Street house in Philadelphia are as entirely lacking in the best elements of architectural design!) is a sufficient example.

The third article on "American City Planning" deals, January 29, with the "Civic Center," with illustrations of foreign examples; the text admitting that there exists no real reason why the civic center may not, sometimes, be a desirable element in the city plan! The plates reproduce work by James W. O'Connor, including an attractive little farm building and cottage at Locust Valley and a dignified brick house at Glen Cove — the latter of distinctive value as a contribution to the development of the long-awaited "American" style!

The English *Architectural Review* for December, 1912, has an appreciation of the late Norman Shaw, illustrated chiefly from old-fashioned pen-and-ink renderings of his early work. The Practical Exemplar includes a villa at Petersham, in Surrey, designed by James Gibbs, now used as a Golf Club House. The principal article deals with Ely Cathedral, and reproduces two of the same drawings of the fabric as we used last month. Messrs. Harris and Moodie's Glamorgan County Hall, and the Bristol Royal Infirmary, by H. Percy Adams and Charles Holden, are reprinted from their Current Architecture, the former being better than most recent English classical public architecture; the other, a modern type of design that, in England, occupies much the same place as "Art Nouveau" in Germany.

(From "The Architectural Review," London)

The Glamorgan County Hall, Cardiff
E. Vincent Harris & Thomas A. Moodie, Architects
(From "The Builders' Journal," London)



British School at Rome
E. L. Lutyens, Architect
(From "The Architectural Review," London)

Accepted Design, West China Union University, Chengtu
F. Rowntree & Son, Architects
(From "The Builder," London)

Bristol Royal Infirmary Extension
H. Percy Adams & Charles Holden, Architects
(From "The Builder," London)

Swinley Forest Golf Club House, Ascot
Stanley Hamp, Architect

The Architects' and Builders' Journal for December 11 contains one of Mr. Buckly's photographs of York & Sawyer's dignified American Security and Trust Building at Washington, with Messrs. Silcock & Reay's Hydropathic Estabiishment at Bath as a more unusual problem. December 18 reproduces McKim, Mead & White's architectural building at Harvard and Mr. Morgan's Library on East 36th Street; while December 25 publishes some views of Cram, Goodhue & Ferguson's Sweet Briar Institute. On January 1 the illustrations are of such archæologic type as the Greek Crematorium in Milan, the hall of the New York Metropolitan Museum, and Canina's restoration of the Baths of Trajan at Rome. January 8 reproduces Mr. Brunner's Federal Building at Cleveland, which is continued into January 15; while January 22 contains the Parliamentary Chamber of Deputies at Vienna, and Mr. Lutyens' building for the British School at Rome.

The Builder for December 20 prints Mr. G. A. Bligh Livesay's Winnipeg Parliament Buildings, and the Stockport Police Building by J. T. Halliday & C. Paterson; December 27, drawings of Brunelleschi's Santa Spirito at Florence, several country houses and cottages, and a description of the "New York Central" Station; while January 3 contains articles on "London Monuments" and Daniel French; the second prize Canberra design, less picturesque than that given first prize; while the more compact of the three was awarded third place. The first issue of the year contains matter of general interest; and January 10 shows a picturesque little Golf Club House at Ascot, by Stanley Hamp, and an attractive cottage by T. M. Wilson in the Hampstead Garden Suburb; while January 24 brings some drawings of the unusual accepted design for the West China Union University at Chengtu and Walter Cave's Business Premises in the Haymarket.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

BATES & GUILD COMPANY
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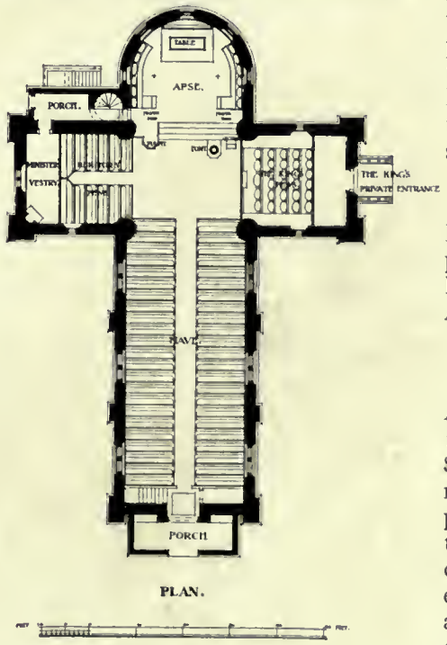
BOSTON · MASSACHUSETTS

WE feel sure our readers will appreciate the unusual opportunity given them, in this and our May issues, to study the arrangement, fittings, and decoration of a Pompeian House. Although it seems probable that some of the new excavations will unearth dwellings more interesting than any that have yet been found, still the Naples Museum already teems with statuary, bronzes, mosaics, and furniture recovered from the buildings already dug out. We shall give large illustration-space to the furniture, fittings, and details of decorative wall-painting. Mrs. Bottomley's text is peculiarly sympathetic and in accord with the painstaking and carefully studied drawings of the restorations made by her husband.

The necessity of combining æsthetic considerations with the mechanical engineering of bridge-design is our excuse for placing special emphasis upon that subject in this number. We have purposely grouped together the working drawings of a new memorial bridge across the Charles River, near the Harvard Stadium; and at the same time give photographic views of the larger bridge, by same designers, and illustrate the most famous modern similar structure, the Alexander III Bridge across the Seine in Paris, to point the importance of the bridge, in relation and scale, to the art of city planning. We are again able to illustrate, side by side, the working drawings and photographs of a distinctive country house, by Bissell & Sinkler; and also the working drawings for a small rectory and church, where limits of expense made the use of a simple brick-Colonial style imperative. Because of the four plates of American Country Houses printed in connection with the working drawings of the house at Elkins Park, Pa., and the two plates given to the restorations of the House of the Vetii, we are able only to include two English church plates in this number: one showing an interior detail of the late G. F. Bodley's Church of the Cowley Fathers at Oxford, the other an exterior of a rather unusual Scottish church, of which the interiors will be printed in May.

It does not seem necessary to repeat here the announcement of the special Hotel number already made in detail on our February Publishers' Page. The additional month's delay has resulted in making a far more definitive number than at first seemed possible. It has permitted us to increase the issue to 144 pages; to admit a number of important hotel-designs that were not available earlier in the year; and to select so much more carefully from the material finally in hand as to have resulted in raising the architectural standard of the entire issue very appreciably, and at the same time enabling us to include at least one example of almost every possible type of hotel among the five hundred or more reproduced illustrations. We hope that the delay will also make it possible to issue this large number almost upon our regular date of publication, the twenty-fifth of the month of issue; and to attain this result, certain signatures are being printed ahead of the sheets of this, our preceding March number!

Adam Mirror and Sideboard, House at Elkins Park
Bissell & Sinkler, Architects



PLAN.

Crathie Church, Balmoral, Scotland
A. Marshall Mackenzie & Sons, Architects

THE next plates in the series of Modern English Churches — *now nearing the end of their preliminary publication in* THE ARCHITECTURAL REVIEW — *will show two exceptionally beautiful church designs. Mr. Temple Moore's charmingly simple yet perfect example of a church for a small community, built at Bessingby, will be reprinted in May; while in June will appear the beautifully carved and ornate Chapel for the Order of the Thistle, that has been attached to St. Giles' Cathedral at Edinburgh by Sir Robert Lorimer. Thereafter, but a few plates of carefully selected work will remain, before the series concludes with the most recent chapels and additions to the fabric of the Catholic Cathedral at Westminster in London.*

THE issues of THE REVIEW following the special Hotel number will also contain valuable working drawings: some of unusual architectural problems, others of carefully selected examples of those problems with which the architect has most frequently to do. In addition, some unusually interesting articles can be announced, particularly along the line of little-known historical European material: one of an unknown German city, more picturesque even than the famous Rothenburg; another of a little English village that has begun to receive the attention of artists in the way that first Stratford, then Broadway, attracted them; some French Provincial churches, quite as interesting, and far less hackneyed than the more familiar English churches of the same type. Another article will describe the new ecclesiastical architecture of the Benedictine Order, that has actually been developed in several monastic buildings in Germany and Italy; another will authoritatively deal with Stained-Glass Windows, their design and treatment. These in addition to several articles of practical value to the architectural designer, will appear in THE ARCHITECTURAL REVIEW during 1913; besides which, an entire issue will be given over to reproducing a carefully selected and representative number of illustrations of the work of Mr. F. L. Griggs — at the present time undoubtedly the foremost living renderer of architectural subjects, English or American.

The very excellent views of the Chittenden House, in the American Country House series, published with the January number, should have been credited to Chittenden & Kotting, Architects.

Book Note

IRISH ECCLESIASTICAL ARCHITECTURE, by Arthur Champneys. 258 pages. $7\frac{1}{2}'' \times 11\frac{1}{4}''$. 114 plates, containing 334 illustrations. Price, $8.00. George Bell & Sons, London. The Macmillan Company, Importers. From the most primitive early beginnings, the earliest Christian architecture, and concluding with the end of the Gothic inspiration, this work forms an exhaustive and studious manual of Gothic architecture in Ireland. The author's photographs used in illustration of his text show a surprising number of remains, of even the earliest work, although they have often been rebuilt into comparatively modern buildings. While the most recent of the churches seem, by comparison with other historic Gothic architecture, crude and primitive, yet much of the detailed carving generally employed on windows and around doorways is of frequent architectural interest; while, for the architect who has occasional opportunity to design funeral monuments, these reproduced illustrations, as well as the great number of carved Celtic crosses of various types, should be of obvious value. In the occasional molding-details, gable-ends, and window treatments and tracery, as well as in some details of tombs, piscina, and sedilia, appear frequent suggestive details.

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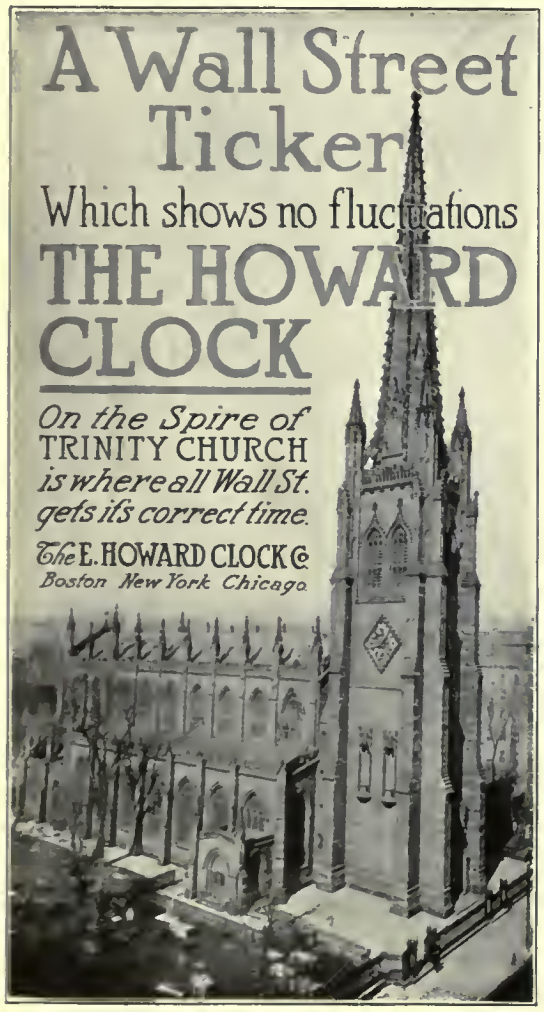

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The Architectural Review

Volume II (Old Series, Vol. XIX) March, 1913 Number 3

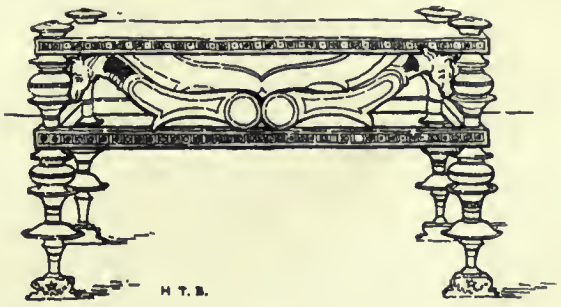
The Pompeian Dwelling

Its Decoration and Furniture

Part I

By Harriet T. Bottomley

THE excavations at Pompeii and Herculaneum have taught us almost as much about the homes of the ancient Greeks and Romans as we know about the American homes of to-day. Of all that has been unearthed, the House of the Vetii, at Pompeii, gives the most real and vivid impression of ancient daily life. Built in the last period before the eruption, it embodies the results of centuries of experience in house planning and building; for in Pompeii we may follow the development and changes in the classic house over a period of nearly four hundred years,— from about 290 B.C., the date of the Roman alliance, down to the great eruption of Vesuvius in 79 A.D. That the Pompeian house embodied the distinguishing features of both the Greek and the early Italian houses is clearly shown by the names of its component parts. The central feature in the Greek house, the peristylium, and its adjoining bedrooms and triclinium, or dining-room, are combined with the main room of the ancient Latin house, the atrium, with its tablinum, and the slaves' quarters and kitchen and service-rooms, to form the complete Pompeian house.



Pompeian Seat, Decorated with Bronze and Ivory

Pompeii was a very cosmopolitan city. Here Oscans, Romans, Greeks, and Jews lived and traded. It was the chief seaport for the towns farther up the River Sarno and the country back of Vesuvius, lying much nearer to both the sea and the river than at present, and in the heart of a fertile agricultural district. Beautifully situated on the slopes of Vesuvius, overlooking the sea and receiving its cool breezes, it was an ideal resort for the rich Romans, whose excellent roads made the journey from the capital an easy one. Their pleasure-villas were, probably, on the cool slopes above the city, which have not as yet been excavated to any great extent. Because of what still lies buried, it is extremely difficult to form any definite estimate of the number of people who lived here, or of the area covered by suburbs and country houses. The population has been variously estimated at from twelve to twenty thousand.

The appearance of Pompeii was very like that of an Oriental town of the present day. The houses were of one or, at most, two stories in height, and almost windowless. Those on the main thoroughfares usually had shops, with wide openings on the street; but in the less frequented quarters they presented long expanses of blank wall, broken only by the front door and one or two side entrances.

As no evidence of any hanging street-lamp, or lantern, or socket to hold a torch, has been found in Pompeii, it is certain that the city, like Rome, was absolutely dark at night. Thieves and marauders and parties of young men returning from hilarious gatherings roamed the streets looking for plunder and excitement. Tales have come down to us of

Bronze Lamp and Stand from Pompeii

Plan of House of the Vetii, Pompeii
From Measured Drawing by William L. Bottomley

Bronze Lamp and Stand from Pompeii

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unfortunate, middle-aged citizens being attacked and robbed by these lawless bands, who took the keenest delight in torturing their victims as a cat does a mouse. It behooved peace-loving men to remain indoors after nightfall, for the police were powerless to protect them in a city plunged in total darkness. When forced to go abroad at night the Pompeians of the upper classes were preceded by a torch-bearer heavily armed. At sundown the shops were closed, and all the entrances were closely fastened with the elaborate locks and bars whose exact forms have been preserved for us by the mold of ashes in which they were buried.

Atrium in the House of Marcus Lucretius Fronto, Pompeii

It was largely because of the lawless state of the streets that windows were so few and so small. Those that were large enough to admit the body of a man were protected by strong iron gratings. However, there was little need of windows, as the houses were built around various open courts, through which plenty of light was admitted to the surrounding rooms. A flood of light in the sleeping and living rooms was not a desirable thing in Southern Italy, where light meant heat.

The building-materials used were cheaper and of a less permanent character than in Rome and the large cities of Greece; for Pompeii, though a seaport of some importance, and a pleasure-resort for many wealthy Romans, was, after all, only a provincial town. Sarno limestone, which is very like Roman travertine, gray and yellow volcanic tufa, marble, tiles, brick, stucco, and wood were used in building. The outer walls of most of the private houses were of stucco, and simply decorated. There was no brick except in the door-posts and the corners of walls, but wood was more extensively employed than in any of the houses in the towns upon the Campagna to-day. The beams of the roofs and the ceilings, the frames of doors and windows, as well as the doors themselves, were often of wood. The marks of the plaster shown in the picture at the top of this page, where the door-trim once was, show how nearly its use resembled that in our own houses. Although almost all of it has crumbled to dust in the centuries of its entombment, it left its impress in many places upon the wet ashes that packed about it during the eruption. Into the molds thus formed, plaster of Paris has been poured, and an exact reproduction of the form of the original woodwork has been obtained.

The houses were built chiefly with regard to comfort in warm weather. The inmates were apparently as indifferent to cold as are the modern

Detail of Wall Decoration, Atrium, House of the Vetii

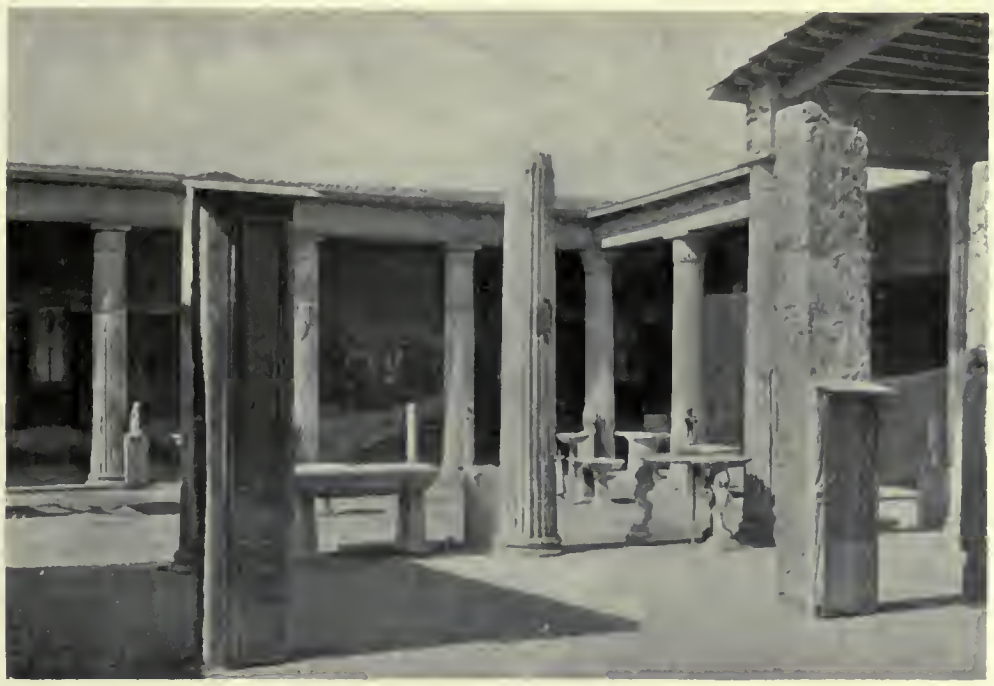
Winged Figure, Mural Decoration from the Triclinium, House of the Vetii

View Looking South through Peristyle, House of the Centenarian, Pompeii

Priestess Preparing a Sacrifice, Wall Painting from the Triclinium, House of the Vetii

Italians; for although they perfectly understood heating by furnace, only one private house in the excavated section of Pompeii was provided with ducts for hot air. The public baths were elaborately heated, and some of those in private houses were also; but, with these exceptions, the people depended on braziers for their artificial heat.

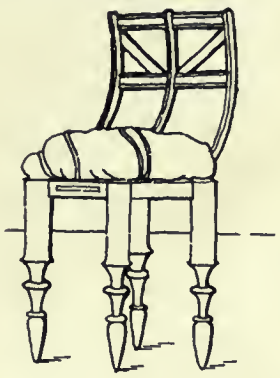
The accompanying plan of the House of the Vetii gives a very good idea of the typical Pompeian house, although it is wider in proportion to its length than was ordinarily the case. In this particular dwelling, too, the peristyle is exceptionally large, and the room usually placed between the atrium and the peristyle, known as the tablinum, was omitted. When one enters the House of the Vetii it is easy to be in imagination an ancient Pompeian. Nowhere else in the city can one gain such a true impression of a house of the period in its prime. In every part, enough fragments of architecture and painting remain to make possible a practically perfect restoration of the whole; and the peristyle, the center of family life, is almost as it was originally.



Corner of Peristyle, House of the Vetii, Pompeii, Photographed from Same Point of View as Plate XV

The large front door was unbarred and opened on state occasions, or for special guests; but ordinarily only the small door at the right was used, as it was easier to open and to protect against thieves. On passing through the fauces, or anteroom beyond the front door, one finds one's self in the principal room of the house, so far as business and formal social intercourse were concerned,— the atrium. It is a large room, partially covered by a beamed ceiling, whose decoration reminds one of ceilings in the palaces of the Italian Renaissance. A large square space in the center of this ceiling was left open to the sky and, in the floor beneath, the impluvium caught the rain-water directed into it by the inward sloping roof. In this room the master of the house received his business acquaintances, kept his accounts, and here stood his treasure-chest.

But the principal room, so far as the family life was concerned, was the peristyle: a garden adorned with fountains, statues, and marble tables, and sur-

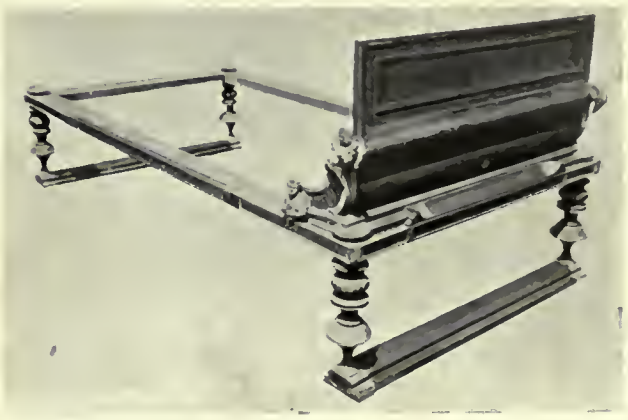


H.T.B.
A Cushioned Chair, Redrawn from a Mural Decoration

Corner of Peristyle, House of the Count of Turin, Showing Old Lead Water-pipe in Gutter and Concrete Lintel at Angle

Bronze Lamp and Stand from Pompeii

Looking across Atrium toward Entrance, House of Count of Turin (also known as House of Marcus Obellius Firmus)



Bronze Bed from Pompeii, Inlaid with Silver, now in the Museum at Naples

rounded by a covered colonnade. This court, when excavated, was in a sufficiently good state of preservation to show exactly what it originally had been, even to the planting of the garden-beds. The pipes leading to the fountains were found to be intact, and have been reconnected with the main water-supply, so that they play to-day just as they were playing when the destroying shower of ashes descended and choked them on the 24th of August 79 A.D. A characteristic of Pompeian fountains is the long, thin jet of water shooting from the outlet into the basin, never gushing forth as in the fountains of Rome. The reason for this is that water in Pompeii was not very abundant. What there was was collected in a tank placed as high in the house as possible, so as to give the maximum pressure. The outlets of the pipes at the fountains are very small, and the resulting slender jets make the greatest possible effect with a small amount of water. In this house there are in all sixteen outlets, and a few bucketfuls of water is enough to keep all the fountains playing for ten minutes.

Detail of Stucco Decoration, Baths of the Forum, Pompeii

Half a dozen small rooms open from the peristyle, three of which were dining-rooms: one large one, probably for entertaining, and two smaller ones, perhaps used by the two families who lived in the house. It was the custom in the Roman world to have several dining-rooms, one for each season, in luxurious houses, and also rooms of different sizes for large and small entertainments. There is a very small peristyle to the right of the large one, with a bedroom and a boudoir opening from it, making a charming private suite. Privacy, however, was not a condition greatly prized by the ancients. Although the rooms could be separated by doors or portières, these were seldom closed, as all the light and air came through the doorways. In the early days the master and mistress undoubtedly slept in the atrium, so probably a house such as this one belonging to the Vetii was looked upon at the time of the city's destruction as almost the last word in luxury and seclusion.

Stucco Decoration of Vaulted Ceiling of Apodyterium, or Men's Dressing-room, Looking toward Entrance Vestibule of Stabian Baths, Pompeii

DETAIL OF CENTER WALL PANELS IN SMALL TRICLINIUM

ARCHITECTURAL FRAGMENTS AND WALL PAINTING IN ALA

MURAL DECORATIONS, HOUSE OF THE VETII, POMPEII

The Relation of the Monumental Bridge to the City Plan

By Frank Chouteau Brown

WHILE the Alexander III Bridge is neither new nor unfamiliar to American architects, it remains the latest word in successful bridge-design, as well as that model toward which those interested in the æsthetic treatment of an element so important in the aspect of modern city planning continue to turn for inspiration. The time that has elapsed since its completion has but served to prove how satisfactory and successful it is in scheme, scale, and execution.

First, consider the "scale" of the city of Paris; its enormous open distances; its spacious gardens of the Louvre and Tuileries; the broad esplanades that confine the Seine on either bank. It is also necessary to recall the location of the Alexander III Bridge in its relation to the group of Exposition Buildings of which it was an important and permanent part. In one direction runs the Avenue ending at the Hôtel des Invalides; opposite, the bridge bears a distinct relation to the Grand and Petit Palais and the boulevards beyond. Besides, there is, fairly halving this view, the vista up and down the Seine, where the towering end pylons of the bridge provide an architectural frame to define and accent the perspective in both directions. The importance of the bridge for this purpose is clearly instanced in the reproduced view looking toward the Trocadero, as well as in the two pictures showing its relations to the Grand Palais and the Invalides. Seen against the architectural background provided by the stone and metal of the Palais or the atmospheric distances that separate the river from the Invalides, these massive pylons perform their distinct and important function in the architectural setting of Paris and the river Seine. Note the grand scale of the sculptured figures, the metal lamps, the stone pylons themselves — compared to the river-boats, and the horses and pedestrians in the streets below. The grandeur of scale of the structure is only to be realized by making this last comparison. It otherwise falls so naturally into its place in the composition of the city that it appears as much a permanent part of the whole as any of the boulevards or parkways of the capital. It becomes evident that the architectural designers of the Alexander III Bridge studied their composition long and carefully in relation to its surroundings. These architectural forms must have been worked out as much in the open as in the drafting-room, to have met so successfully the varying conditions of environment to which it has since been subjected.

Detail of Pylon, Alexander III Bridge, End toward the Invalides

View of the Alexander III Bridge and the Hôtel des Invalides, Taken from the Grand Palais

Granting the successful composition of the whole, there remains still to be studied the rarely successful correspondence of the parts that go to make up the design. While the mere lines of the bridge would remain as beautiful and satisfying as they are without the sculptural adornments that they have received from the hand of architect and artist, how much effectiveness is added by these sculptured accessories! Consider merely the brilliancy and dash of the four groups crowning the four architecturally impressive pylons, where four different sculptors have not only suc-

General View of the Alexander III Bridge, Looking toward the Trocadero

PERSPECTIVE DRAWING, LOOKING INTO THE PERISTYLE FROM THE ATRIUM

HOUSE OF THE VETII, POMPEII

From Restoration Drawing by William L. Bottomley

PLATE LXV

INTERIOR OF CHOIR

CHURCH OF ST. JOHN THE EVANGELIST (COWLEY FATHERS), OXFORD, ENGLAND

THE LATE G. F. BODLEY, ARCHITECT

THE ARCHITECTURAL REVIEW

ENTRANCE FRONT

GARDEN FRONT

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS

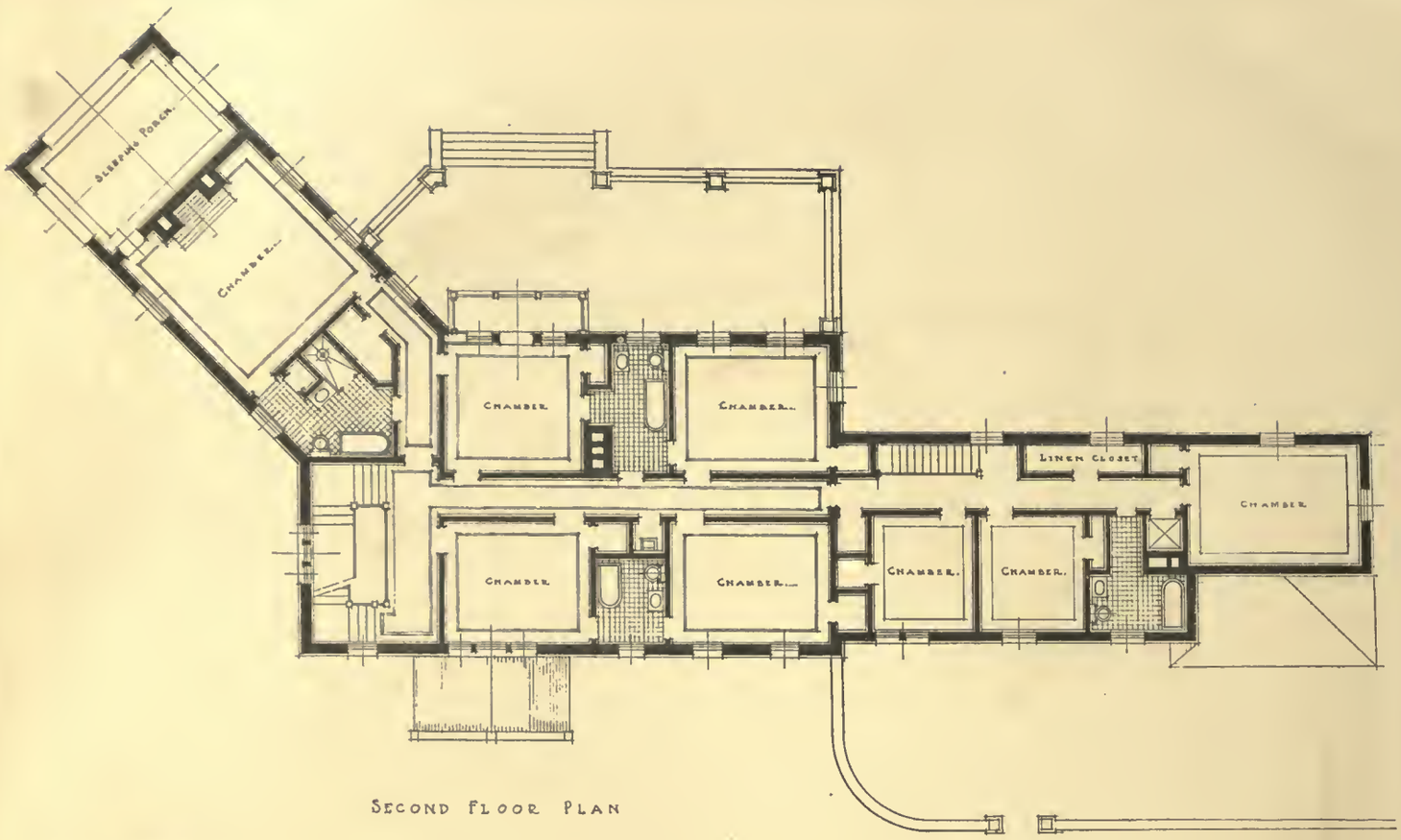
THE ARCHITECTURAL REVIEW

DETAIL OF ENTRANCE FRONT

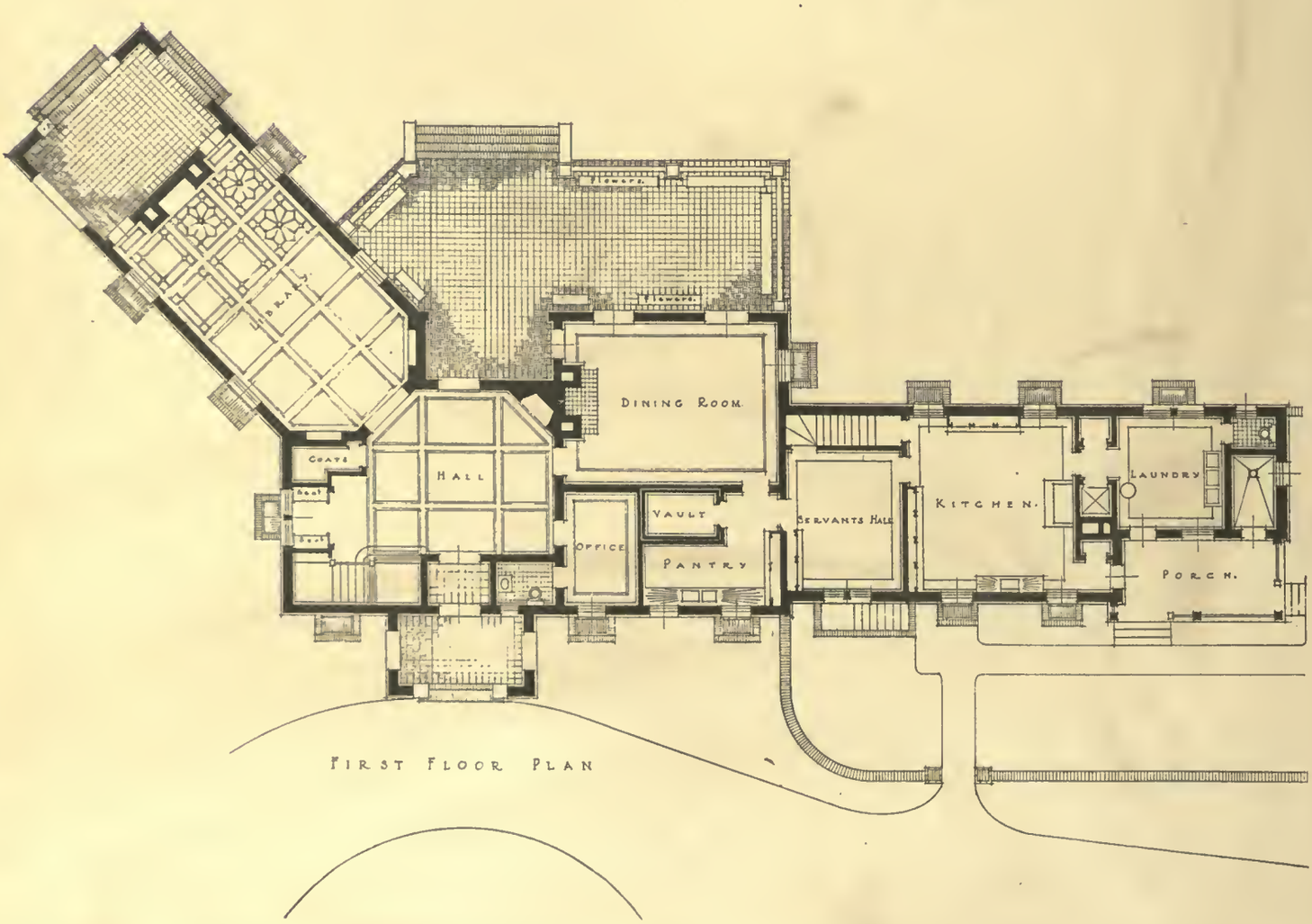
DETAIL OF GARDEN FRONT

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS



SECOND FLOOR PLAN

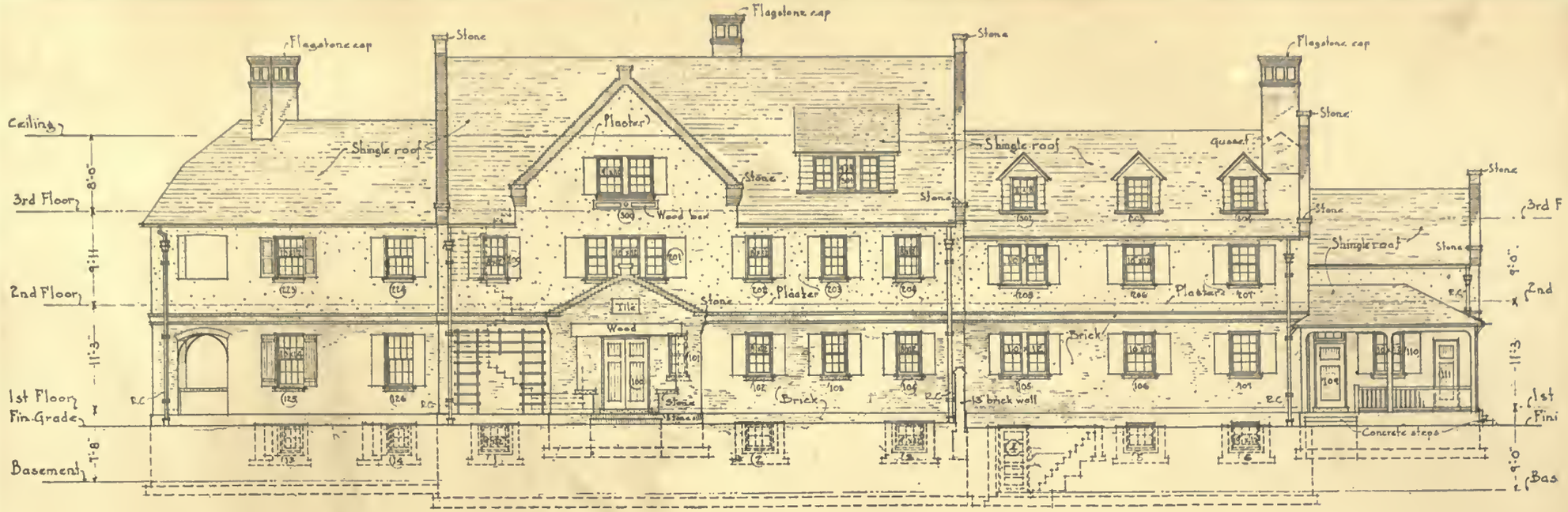


FIRST FLOOR PLAN

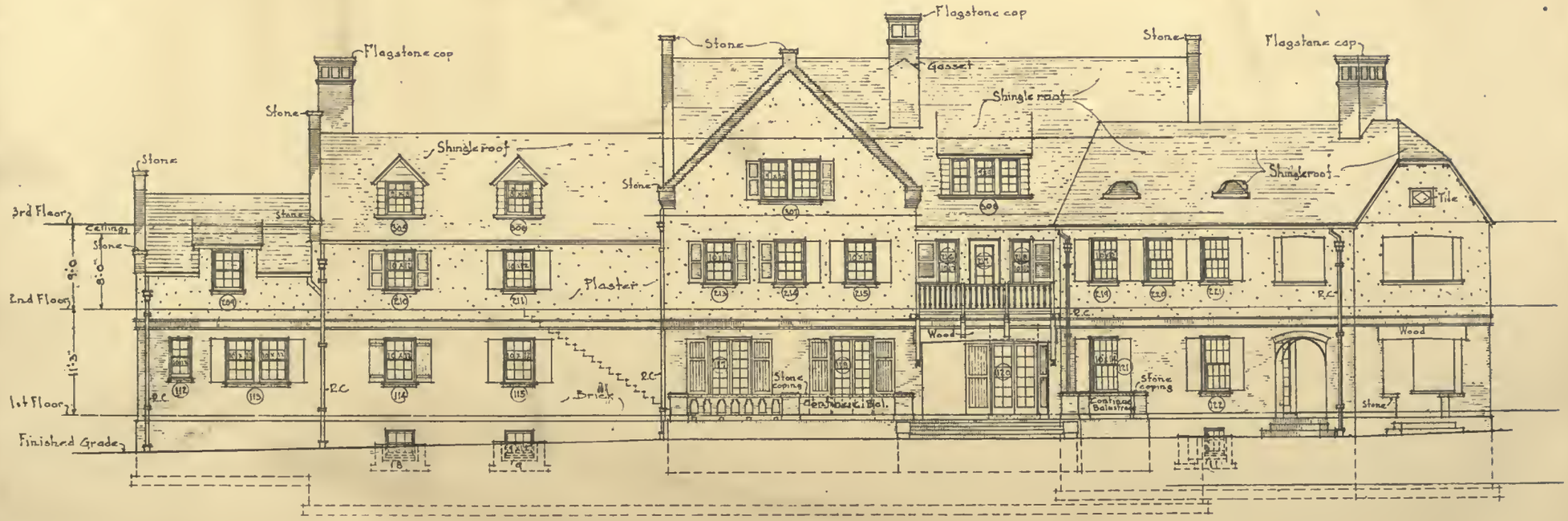
FLOOR PLANS

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS



SOUTH EAST ELEVATION

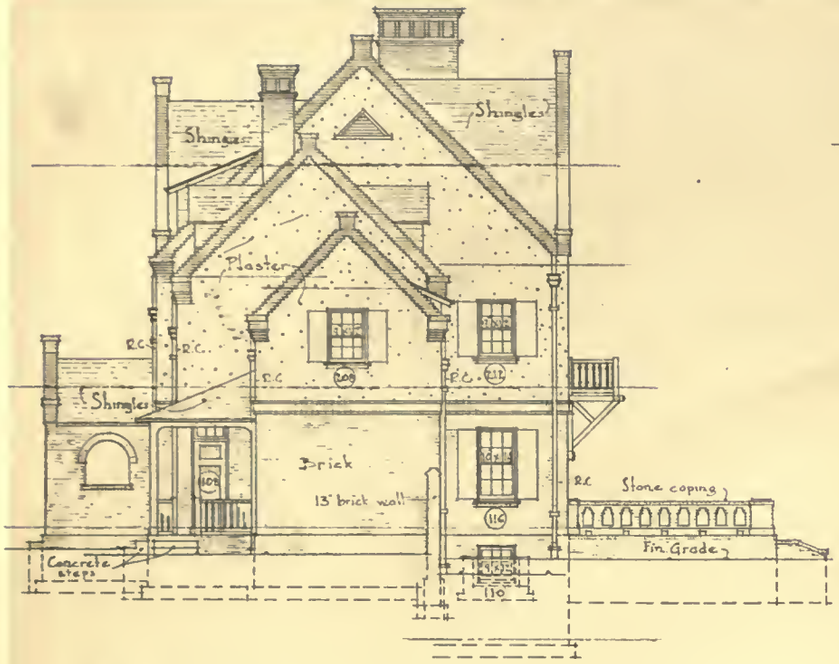


NORTH WEST ELEVATION

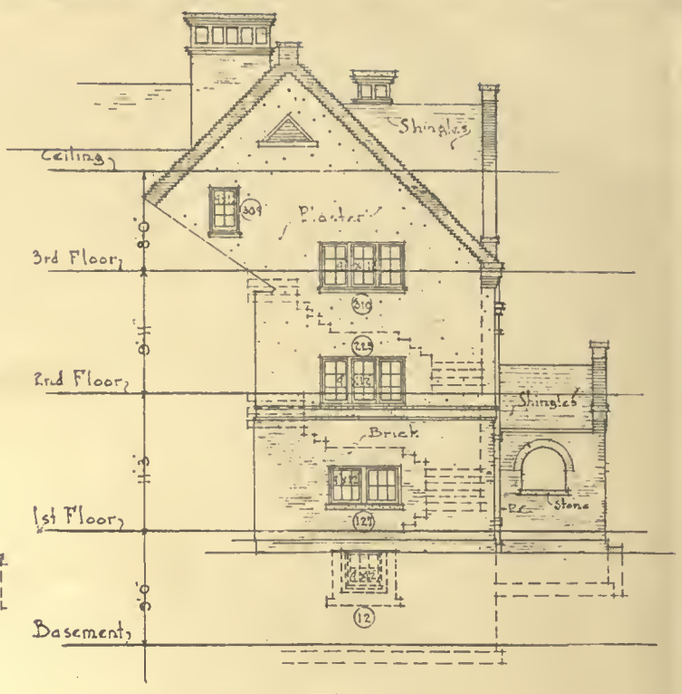
PRINCIPAL ELEVATIONS

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS



NORTH EAST ELEVATION



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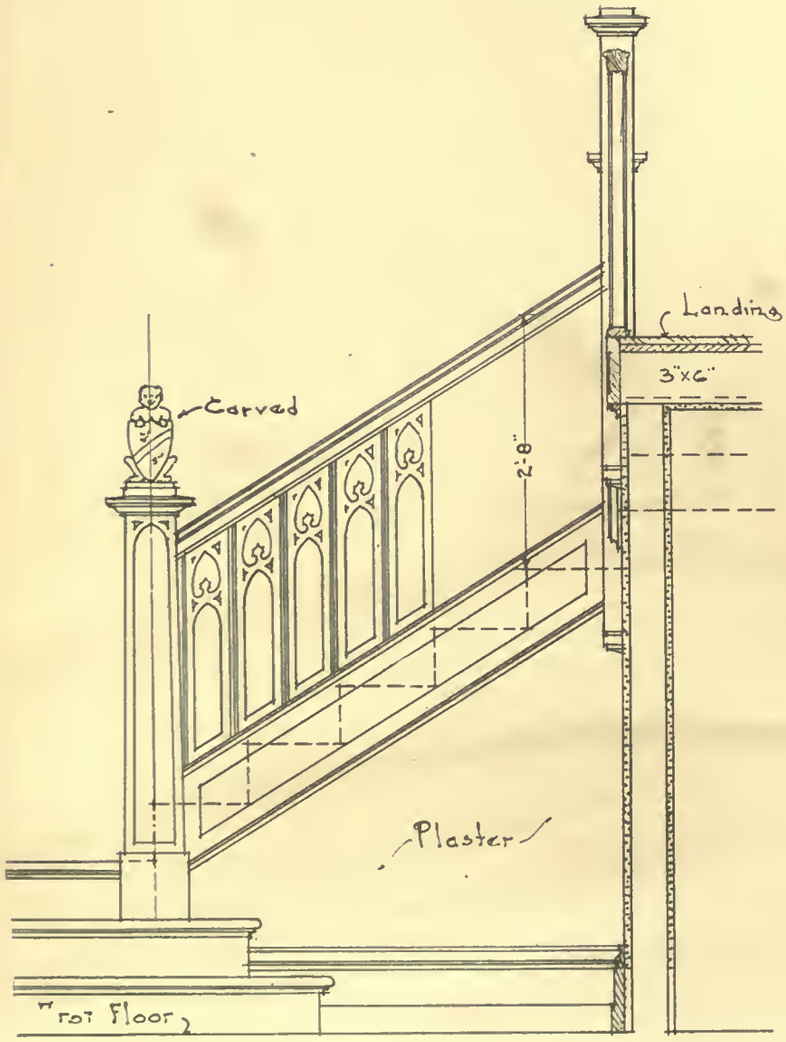
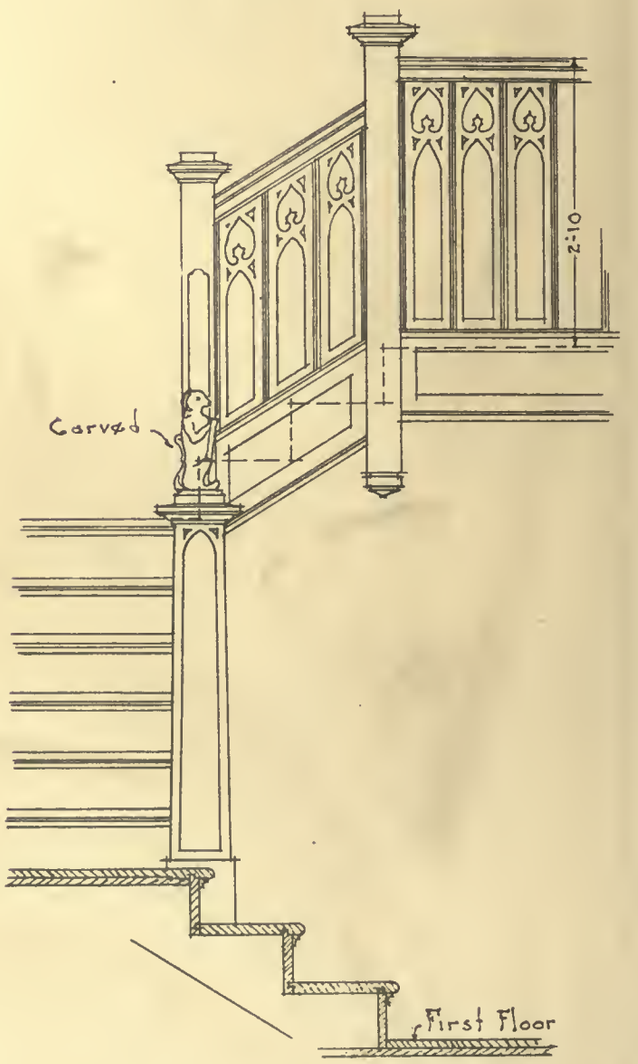


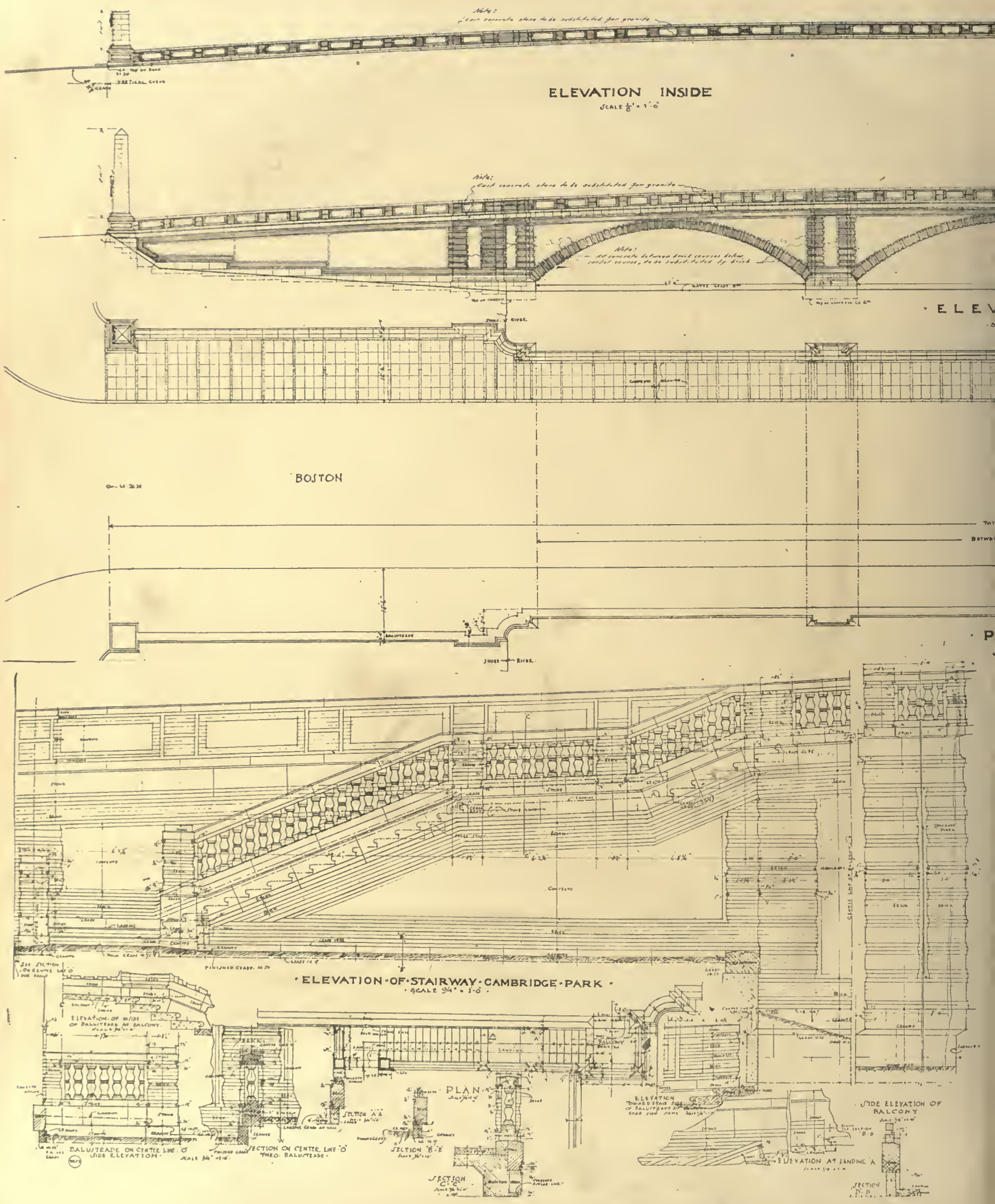


DETAIL OF FIRST RUN OF MAIN STAIRWAY

END ELEVATIONS AND DETAIL OF MAIN STAIRWAY

HOUSE AT ELKINS PARK, PA.

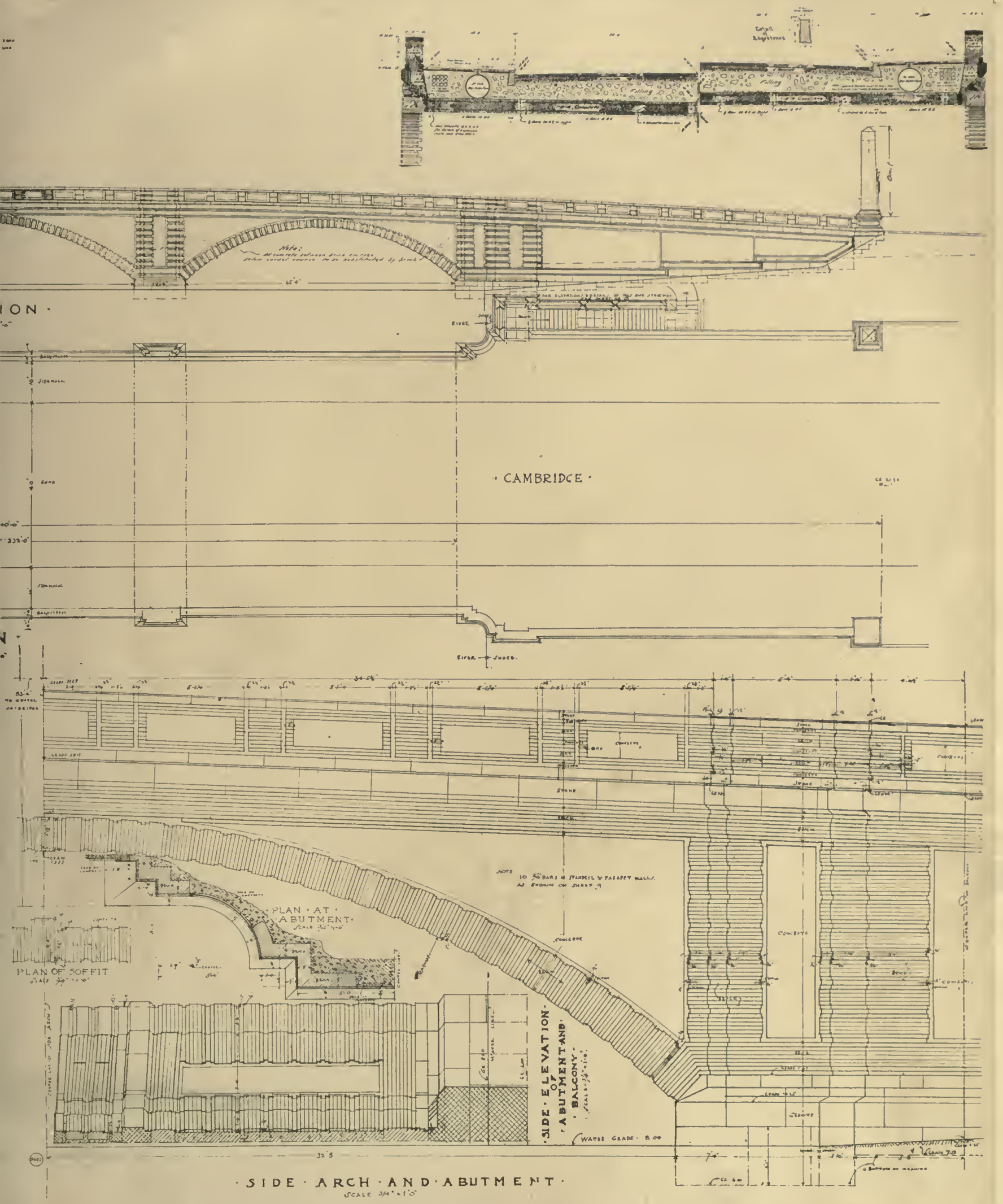
BISSELL & SINKLER, ARCHITECTS



ELEVATION.

ANDERSON BRIDGE, OVER CHARLES

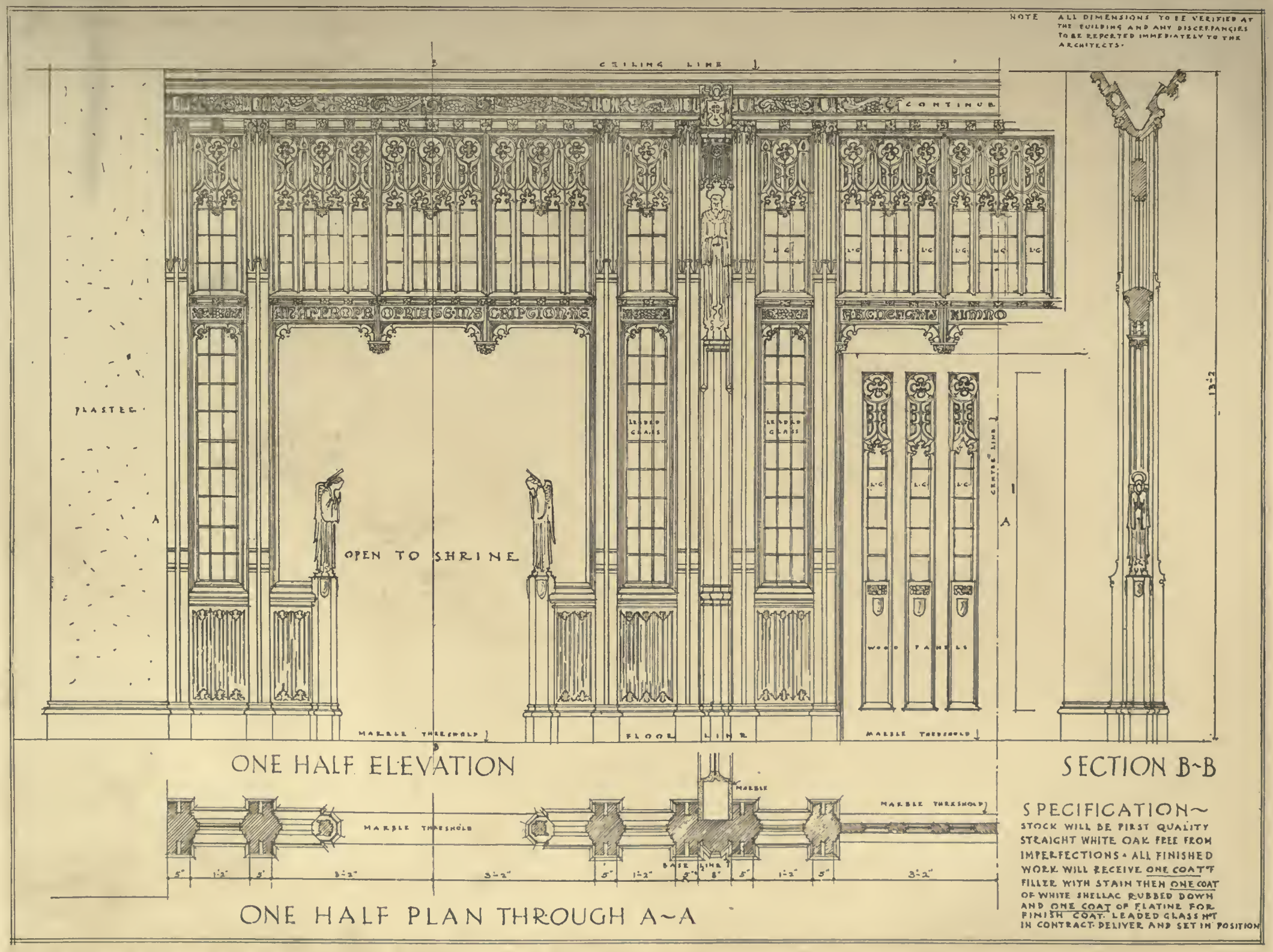
WHEELWRIGHT, HAVEN & HOYT, A



ND DETAILS

BETWEEN BOSTON AND CAMBRIDGE

CTS. JOHN R. RABLIN, ENGINEER



SHRINE AND VESTIBULE SCREEN

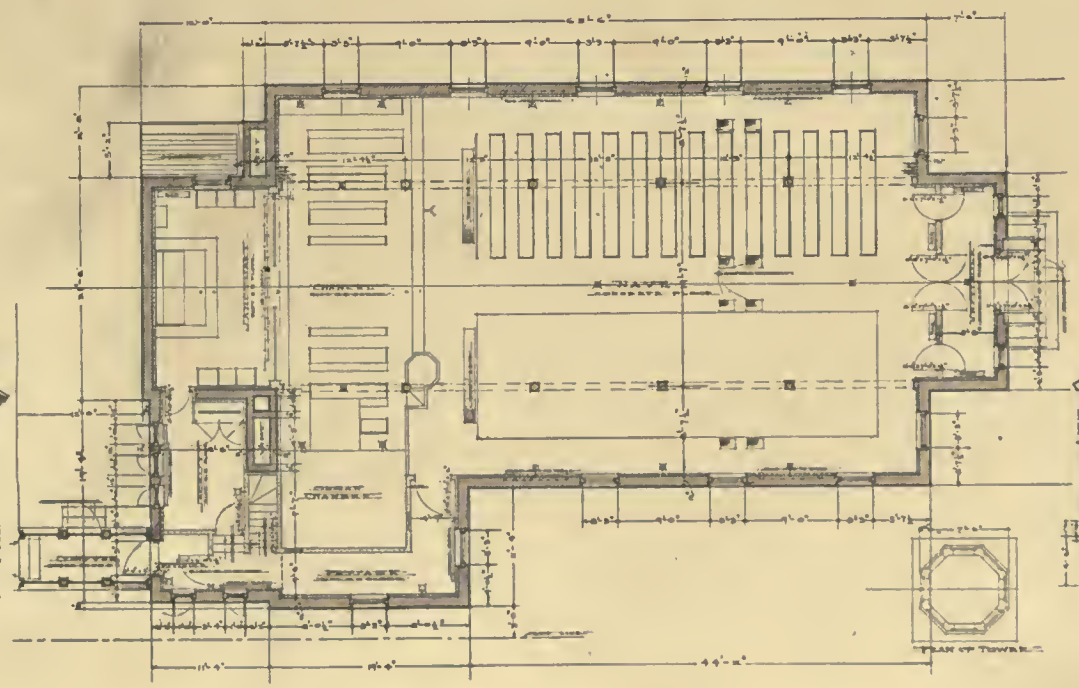
ST. MARY'S CATHEDRAL, FALL RIVER, MASS.

MAGINNIS & WALSH, ARCHITECTS

SOUTH ELEVATION

LONGITUDINAL SECTION

FRONT ELEVATION

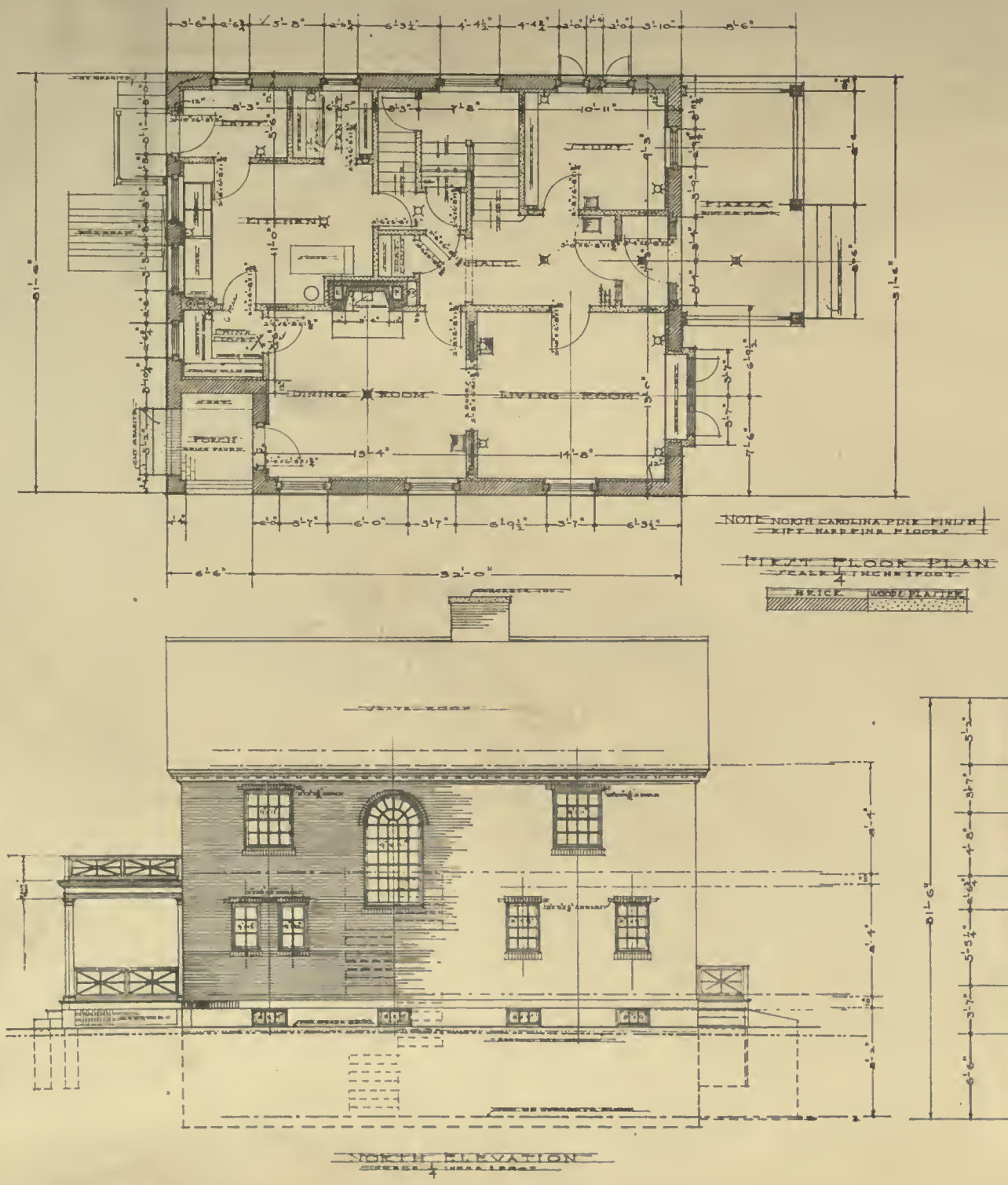


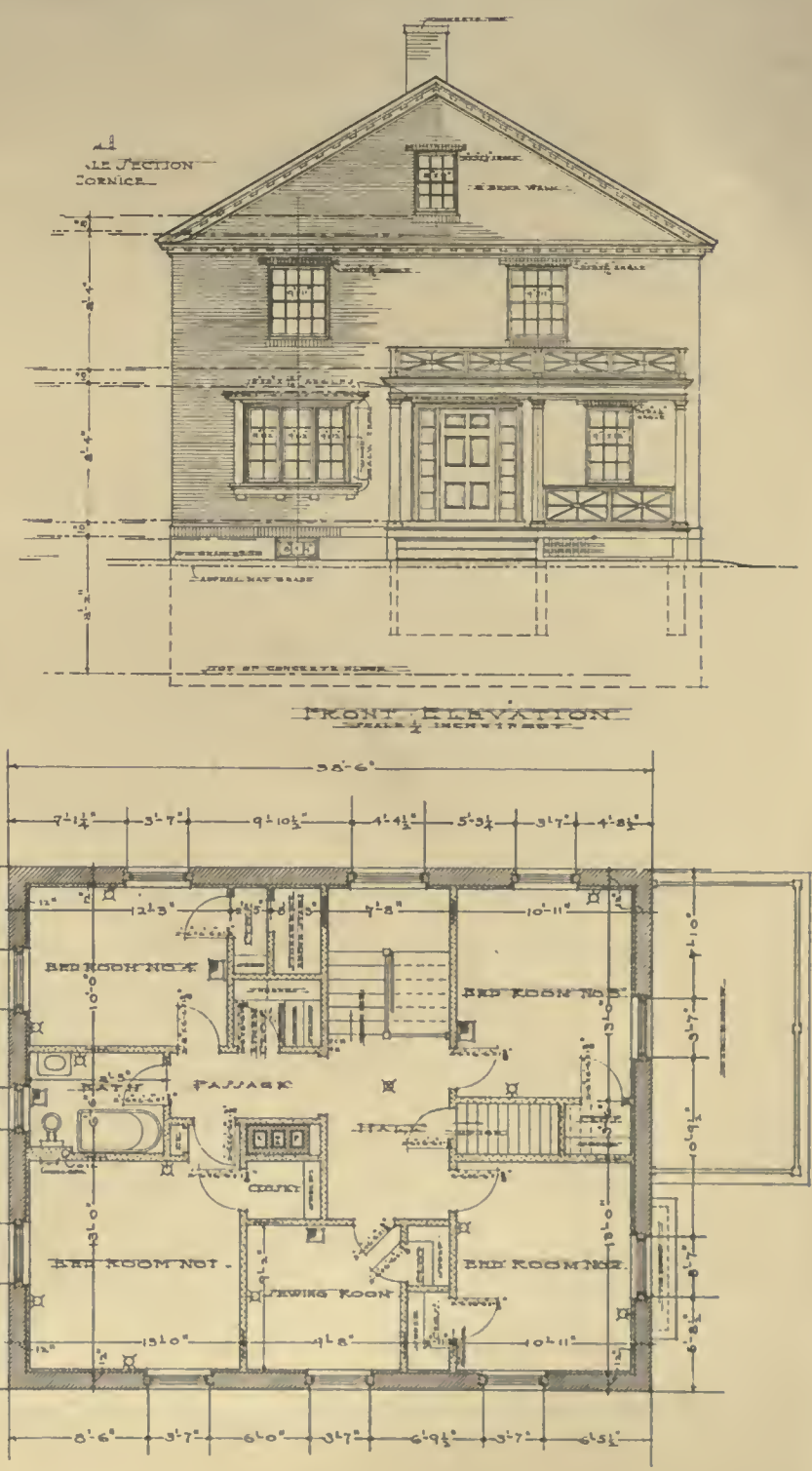
PLAN OF TOWER

TRANSVERSE SECTION

ST. ANDREW'S CHURCH, MANCHESTER, N. H.

EDMUND Q. SYLVESTER, ARCHITECT





ST. ANDREW'S RECTORY, MANCHESTER, N. H.

EDMUND Q. SYLVESTER, ARCHITECT

HALL

STAIRCASE

PLATE XXV

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS

THE ARCHITECTURAL REVIEW

DINING-ROOM

LIBRARY

PLATE XXVI

HOUSE AT ELKINS PARK, PA.

BISSELL & SINKLER, ARCHITECTS

THE ARCHITECTURAL REVIEW

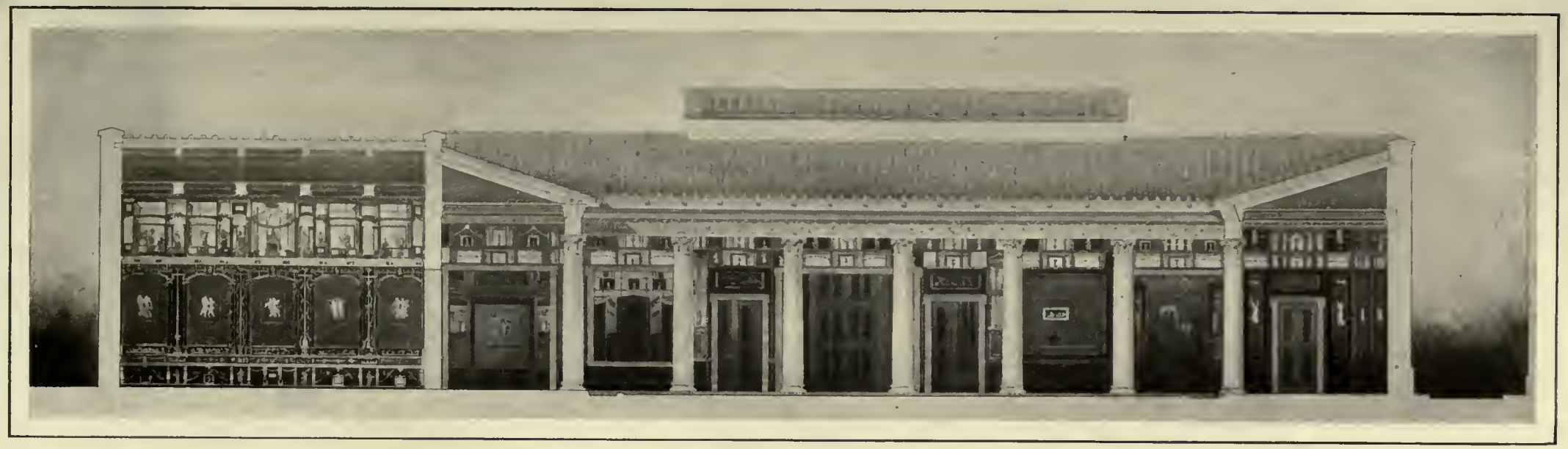
EXTERIOR

CRATHIE CHURCH, BALMORAL, SCOTLAND

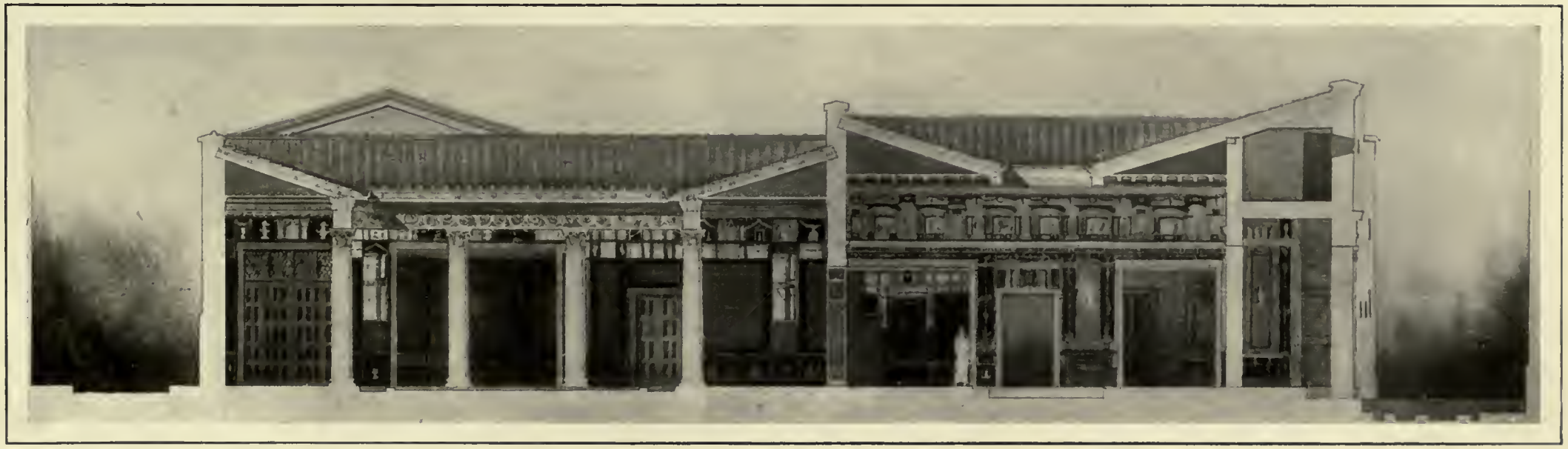
A. MARSHALL MACKENZIE & SON, ARCHITECTS

PLATE LXVI

THE ARCHITECTURAL REVIEW



LONGITUDINAL SECTION



TRANSVERSE SECTION

Title and Measured Restoration Drawings by William L. Bottomley

ceeded in fulfilling the established conditions, but have done so with distinctly harmonious results and in the most varied fashions. The detail reproductions of the groups of M. Steiner, Granet, and Frémiet prove this, and prove them to be, besides, distinctive products of the age and for the nation, as well as their brilliancy and *bravura* express the mentality and characteristics of the designers themselves. So, too, with the cast-iron and bronze work of the balustrades and central motives, the lamp-standards, the carved vases that blend with the stone balustrades and lion sculptures in tying together the iron with the stone element of the design, and the plain abutting river parapets along either bank.

Note how successfully the matter of color-differentiation between the materials has been solved. While there remains no doubt in the mind of the observer as to where the stone stops and the cast ornament and structural metal begin, yet the needed harmonious relation between the two, that blends them into the single successful composition, has been retained. An exact illustration of the importance of this matter is to be found in the very excellent new bridge connecting the Boston and Cambridge banks of the Charles River, where the composition falls apart because of the color of the metal spans being so dark and greatly in contrast to the color of the stone piers and abutments that they fade into the background, leaving the stone piers standing up alone when seen from any distance up or down the river. The matter of raising the color of the metal-work to a point where it will remain separate from the background and take the place in relation to the piers that is necessary to connect and tie these stone units structurally together would go far to bring about an entirely harmonious result, without altering a single other detail of the design. So, in the new Anderson Memorial Bridge, to span the Charles River near the Harvard Stadium, the mere uniformity of material alone will go far to maintain a structural unity in the design and make this particular effect an impossibility in this newer structure. The fact that this concrete bridge replaces an old ramshackle wooden drop-chain draw makes all the more obvious the physical improvement it is to the locality.

Statuary on Embankment Balustrade

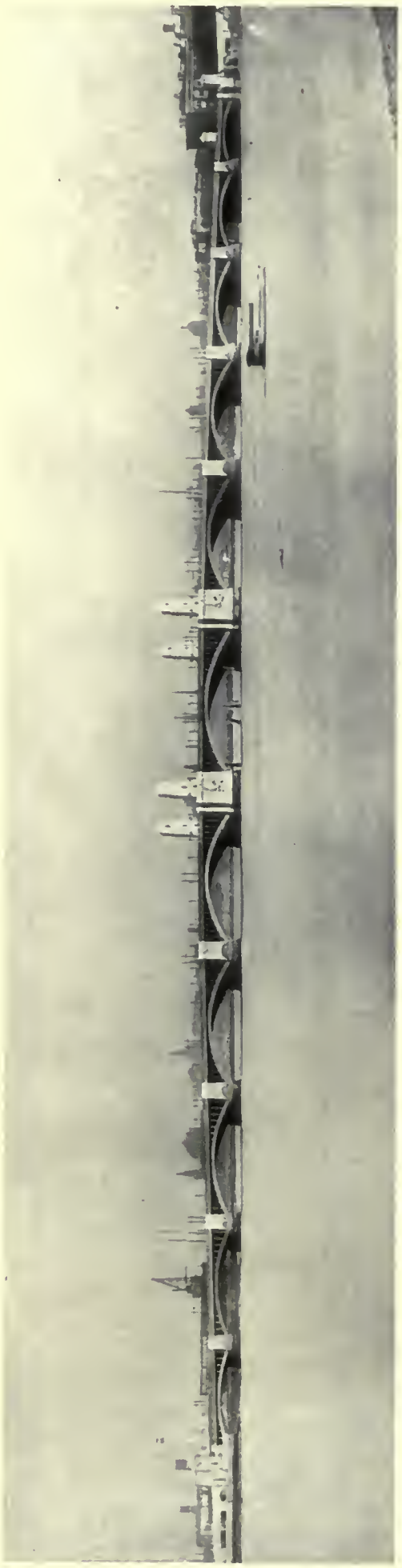
Bronze Group, "Peace," by M. Frémiet, on Pylon at Champs-Élysées Entrance

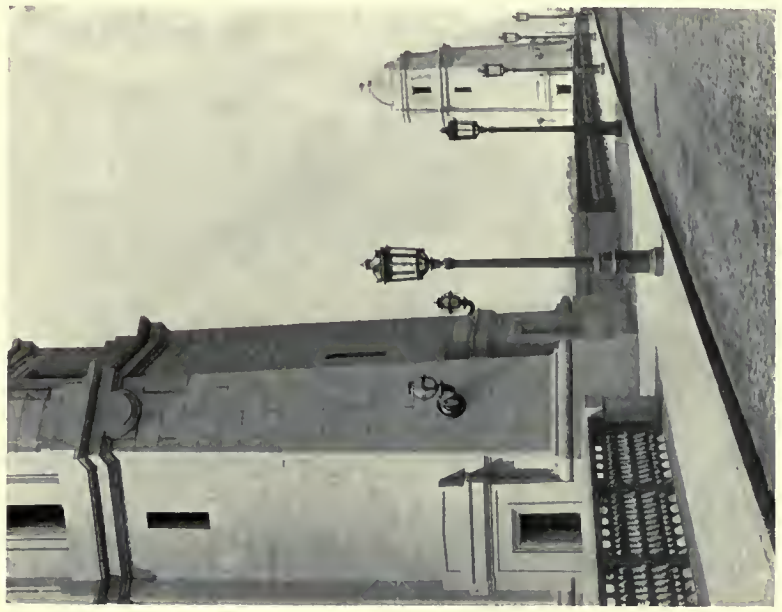
Bronze Group, "War," by M. Steiner

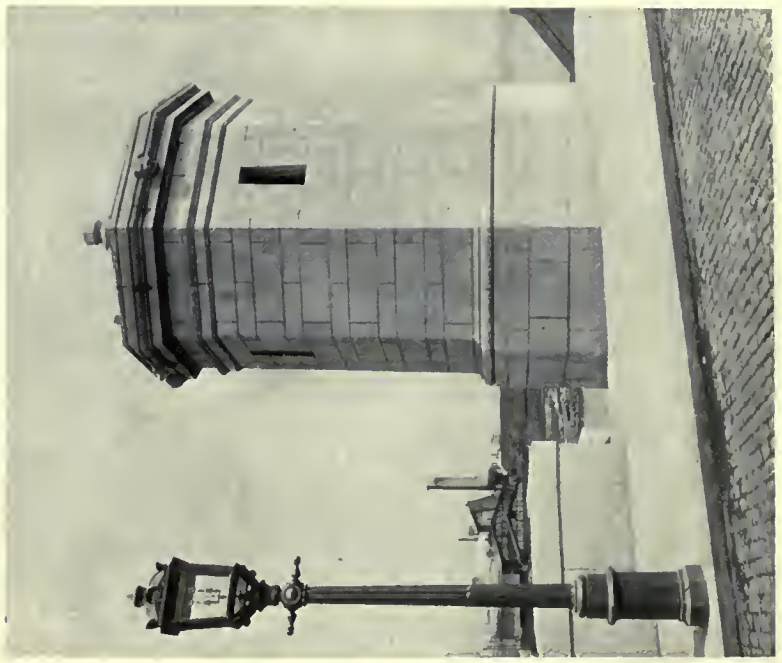
The Alexander III Bridge, Looking toward the Grand Palais

Bronze Group, "War," by M. Granet

The New Anderson Bridge, over the Charles River, Cambridge, Mass.







WEST BOSTON BRIDGE, ACROSS CHARLES RIVER BASIN, BOSTON, MASS.

WILLIAM JACKSON, CHIEF ENGINEER; E. M. WHEELWRIGHT, CONSULTING ARCHITECT; JOHN E. CHENEY, ASSISTANT ENGINEER

The Architectural Review

New Series, Volume II, Number 3

Old Series, Volume XIX, Number 3

MARCH, 1913

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PLATES

PLATE XV.— HOUSE OF THE VETII, POMPEII. PERSPECTIVE OF PERISTYLE FROM ATRIUM, BY WILLIAM L. BOTTOMLEY.

PLATES XVI.–XVIII.— HOUSE AT ELKINS PARK, PA. (PLANS, ELEVATIONS, AND DETAILS) — BISSELL & SINKLER, ARCHITECTS.

PLATES XIX.–XX.— ANDERSON BRIDGE OVER CHARLES RIVER, BETWEEN BOSTON AND CAMBRIDGE. (PLAN, ELEVATION, AND DETAILS) — WHEELWRIGHT, HAVEN & HOYT, ARCHITECTS. JOHN R. RABLIN, ENGINEER.

PLATE XXI.—SHRINE AND VESTIBULE SCREEN, ST. MARY'S CATHEDRAL, FALL RIVER, MASS. (SCALE DRAWING) — MAGINNIS & WALSH, ARCHITECTS.

PLATE XXII.—ST. ANDREW'S CHURCH, MANCHESTER, N. H. (PLAN, ELEVATIONS, SECTIONS) — EDMUND Q. SYLVESTER, ARCHITECT.

PLATE XXIII.— ST. ANDREW'S RECTORY, MANCHESTER, N. H. (PLANS AND ELEVATIONS) — EDMUND Q. SYLVESTER, ARCHITECT.

PLATE XXIV.— HOUSE OF THE VETII, POMPEII. LONGITUDINAL AND TRANVERSE SECTIONAL DRAWINGS, BY WILLIAM L. BOTTOMLEY.

IN all England nothing is more encouraging an indication of improving public taste than the wide acceptance and recognition by the building investor and real-estate speculator of the successful popularity and advertising value of the "Garden City Suburb" idea. It is not alone that these suburbs have multiplied with astonishing rapidity, besides achieving to a marvelously quick development, in all sections of England. Already any nearly complete catalogue list of these particular development and building projects would take considerable space — without any attempt being made to illustrate the peculiarities of site or design individual to the various projects. An organization devoted to the encouragement of such schemes, and to the spread of knowledge and information about them, has been formed in London, and is already sufficiently powerful to print and support its own monthly organ. Knowledge of these accomplished results, and information of the factors that go to make the commercial development of property along these lines possible in a country as crowded as England, are subjects worthy of more extensive description than is possible upon this page. But the greatest testimony for the success and popularity of the idea is borne by the fact that the neighborhood of Hampstead Garden Suburb, for instance, is crowded with imitations of the Hampstead Garden cottages! Finchley Road runs along the property of the Garden Suburb on one side, just as it is bounded by the Heath upon the other; and all along the opposite side of Finchley Road, an area nearly, if not quite, as large as the Garden Suburb is rapidly building up with "Garden City" cottages, designed along the same lines as those within the Garden Suburb area, and, although not as successful in design nor so careful in construction, they are yet being snapped up with avidity by tenants. In fact, in one direction only are they more appealing: they generally permit of more independence of control and freedom from supervision on the part of the tenant; and although this freedom fails in giving to residents the security for the future, throughout that locality, that is obtained from a strict adherence to Garden City policies, yet it appears that many families of the English middle and working class prefer such an individual feeling of independence and freedom to a guaranteed security of protection for their habitat and its surrounding environment in perpetuity. While such short-sightedness might seem natural to the short-term tenant, it yet appears to have equal potency with the purchaser who buys these properties outright or on long leasehold.

The British working man does not particularly delight in the occasional visits of inspection or the supervisory suggestions made in the interests of the maintenance of his house in its cleanest and most attractive aspect, both within and without! He does not even particularly care — as a matter of compulsion — to keep his dooryard garden up to the enforced standard! What might be a pleasure becomes thus a drudging duty. Even the obvious subterfuge of the prizes offered for the "best kept dwelling" does not obscure the issue. In those cases where a tax is imposed by the community, in order that the garden areas may be separately tended and properly maintained, it of course becomes evident that one of the principal arguments in favor of Garden City communities — that of encouraging the working man to obtain interest and exercise in the care of his estate and surroundings — has been altogether removed; and the independent realty operator therefore sometimes wins out by availing himself of the "surface appeal" of the Garden City idea, without attempting to impose the more irksome of its restrictions. The whole situation offers thus the most indisputable proof of a recognized rising standard of taste in architecture on the part of business interests and the middle class in England, that is both unexpected and encouraging of still greater progress for the future.

THE reproduction of the sculptural details of the Alexander III Bridge upon another page points clearly the fact that, as yet, neither American nor English architects are acquainted with the real principles underlying the effective employment of sculpture for the embellishment of their architectural designs. In Germany, architect and sculptor work so closely and harmoniously together that the former does not hesitate to leave in the hands of his associate the final sculptural inception of architectural motives ordinarily strictly conventionalized—such as column capitals, finials, consoles, and other decorative spots that, within the last few years, have come to form so important a part of the vital living architecture that has flowered, sometimes perhaps over-profusely, in Germany and Austria. The result has generally been satisfactory — often proving rarely successful. In France,— and in Paris, the very citadel of the arts of classic design,— while expressed in more conventional outlines, yet once again sculptor and architect have been educated so closely together as to make each capable of realizing the conditions and the restrictions under which his brother artist must work. At the Villa Medici, in Rome, the studio of the architect is side by side with the studio of the painter or sculptor, and all live together in a community life wherein the constant threshing out of problems commonly applied to all their arts tends to bring about a mutuality of understanding that presages some of the successful results to be found in realization in their home country — particularly in the architectural monuments of Paris. In the Grand Palais, for instance, note how the statuary is used around the main entrance,— with columns grouped in pairs across the front of the open entrance loggia, and a single upright marble figure placed in front of, and *between*, the two grouped shafts; where the flowing human contours of the white figure-outlines are directly in contrast to the tapering shafts, the characteristics peculiar to both being equally well emphasized and brought out by the shadows lying behind the colonnade. Here is a lesson as obvious as the very A B C of architectural instruction. Yet our most famous American architects continue to slap sculptural groups up against the face of a pier where, while new, they are particularly incongruous, in color and material, with their background; and, when grimy and old, they fade flaccidly back into its soot-begrimed surface, because at no point is there an opportunity to silhouette their outlines sharply upon the retina of the observer!

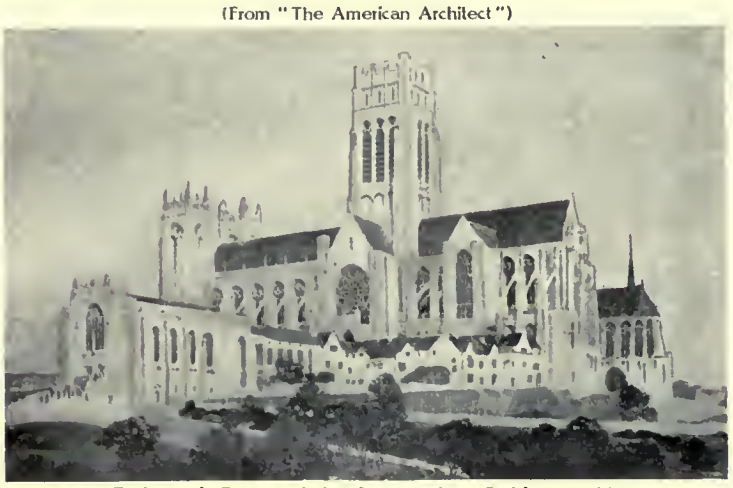
Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The Architectural Review," London)

Detail of Glamorgan County Hall, Cardiff
E. Vincent Harris and T. A. Meodie, Architects

(From "The American Architect")



Cathedral Group of the Incarnation, Baltimore, Md.
Cram, Goodhue & Ferguson, Architects
(From "The Brickbuilder")

(From "Architecture")

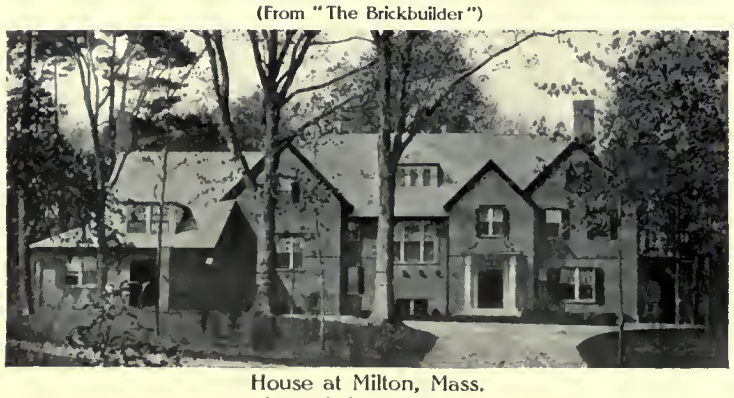
Detail of New York Post-office
McKim, Mead & White, Architects

THE swinging pendulum of "the law of average" brings to the February magazines a flood of interesting architectural subjects as conspicuous as their absence from the January issues; and the preponderance of well-conceived dwelling-designs is almost as noticeable as the number of figure sculptures, monuments, etc., that have appeared in print during this one month.

Although we reproduced last month a general view of the Glamorgan County Hall, we cannot resist the opportunity that this month brings to contrast the architecture of English and American public buildings by reprinting a detail of this colonnade confronting a similar detail of the new building for the New York Post-office. Not the least appealing thing about the series of "Houses of Unusual Merit" is the sidelight it throws upon those making these selections! The February *Brickbuilder*, for instance, illustrates a house by Mr. John Russell Pope, selected by Waddy B. Wood; and Mr. Wood's accompanying text contains informal statements more interesting as first-hand comment upon his own architectural point of view than for any critical appreciation they provide on the selected design. The house — a refined, classically formal design, with applied "Adam" decorative details; that, as a whole composition, exactly illustrates the occasional aptness of the definition of architecture as "frozen music" — is considerably more worthy of comment than the example illustrated in January. The interiors are equally set and formal with the exterior.

Mr. Hubbard writes of the "Unit Power Plant" for small groups of isolated buildings, and Mr. Githens' fifth article on "Recent American Group Plans" deals with preparatory schools and institutions. A valuably suggestive article is Mr. LeBoutillier's on "Tile Floors," illustrated with diagrams of simple arrangements. Among the plates are a classical brick-Georgian house on Long Island, by La Farge & Morris, with well-studied and balanced details; and a stable as successful as, and even simpler than, the house. York & Sawyer's Hospital for Ruptured and Crippled Children here appears to recognizable advantage, which was not the case with its

House on Long Island, N. Y.
La Farge & Morris, Architects
(From "The Brickbuilder")



House at Milton, Mass.
James S. Lee, Architect
(From "The Brickbuilder")

(From "The American Architect")

House of Wm. B. Ittner, Esq., St. Louis, Mo.
Wm. B. Ittner, Architect

Residence of Mrs. S. R. Hitt, Washington, D. C.
John Russell Pope, Architect

(From "The American Architect")

House of Mr. W. P. H. Bacon, Bronxville, N. Y.
Bates & How, Architects

(From "The American Architect")

Accepted Design for Fletcher Savings and Trust Co. Bldg., Indianapolis, Ind.
Electus D. Litchfield, Architect

(From "The American Architect")

Pan-American Annex, Washington, D. C.
Albert Kelsey & Paul Crèt, Architects
(From "The Brickbuilder")

(From "The American Architect")

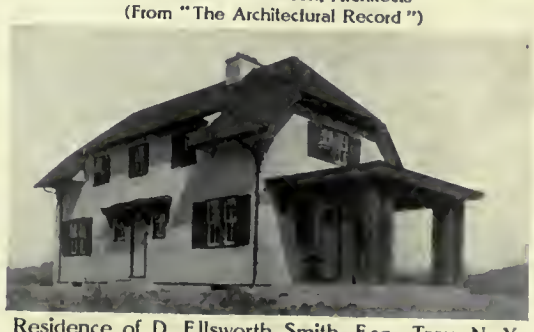
Headquarters Building, National Y. W. C. A., New York
Donn Barber, Architect

Hospital for Ruptured and Crippled Children, New York City
York & Sawyer, Architects
(From "The Architectural Record")

earlier illustration last month. A small picturesque Library at Easthampton, by Aymar Embury, II, is illustrated; with a Scientist Church at Washington along the general lines this denomination appears to have selected; and Murphy & Dana's small brick house at New Haven is one more instance of well-designed and refined Colonial detail, more appropriate to use with wood than the heavier brick material. The most satisfying design in the issue is Mr. Lee's Milton House,— a simple composition, logically carried out in brick, that, with the exception of the entrance doorway (thrown out of scale from the rest of the structure by the forced widening of the entrance door, increasing the spacing of the columns in antagonism to the general spirit of the design), is a direct expression of American dwelling-architecture employing English-derived motives.

The American Architect for February 5 deals with the pictorial and decorative arts, with illustrations of Mr. Blashfield's mural paintings. This issue contains no plate illustrations, but describes the St. Louis Architectural Club Exhibition and gives committee reports of the American Institute of Architects.

Residence of E. M. Statler, Esq., Buffalo, N. Y.
Esenwein & Johnson, Architects
(From "The Architectural Record")



Residence of D. Ellsworth Smith, Esq., Troy, N. Y.
Norman Baird Baker, Architect

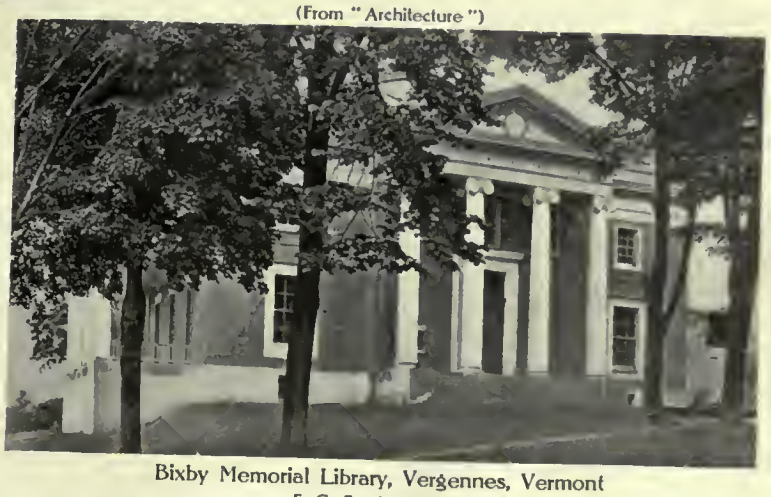
February 12 follows along with the New York Architectural League Exhibition — also illustrating sculpture and decoration. The plates, borrowed from exhibition material, include Cram, Goodhue & Ferguson's pretentious scheme for a Cathedral and out-buildings at Baltimore, in which the double-transept idea of Canterbury is evident; some city houses, including Carrère & Hastings' Alexander Building, miscredited to McKim, Mead & White; and Mr. Litchfield's winning office-building design, shown by several drawings of great simplicity of rendering.

February 19 continues the articles on "Consistent Brickwork," and prints the conclusion of Professor Robinson's articles on "Reducing Architectural Design to a Rule of Thumb." Besides the customary four plates of student work, two buildings crudely done in texture-surfaced tile, and an attempt to apply Venetian Gothic to New York street architecture, the plates that remain show the garden "annex" to the Pan-American Building at Washington,— a simple composition along Italian Renais-

(From "Architecture")

Lion House, Lincoln Park, Chicago, Ill.
Perkins, Fellows & Hamilton, Architects

(From "Architecture")



Bixby Memorial Library, Vergennes, Vermont
F. G. Frost, Architect

(From "The Builders' Journal," London)

Soane Design for a Terminal Railway Station
H. C. Bradshaw, Architect

(From "The Western Architect")

Residence at Pine Lake, Wis.
E. R. Liebert, Architect

sance lines (somewhat amusingly labeled in the context as "South American style"!), with details influenced by Maya ornament, the architecture of Yucatan and of the Incas of Peru, and a commendable, and unusual, use of color in cornice soffit and window-sills, the reveals and the walls of the loggia, the water-pool and fountain.

February 26 prints a second instalment of "Heating and Ventilating Practice" and a logically humorous and satiric suggestion by Mr. Thomas Crane Young as to the conduct of architectural competitions, stating a procedure no less dignified and equally fair and judicial with the customary practices in vogue at present! The illustrations include Donn Barber's dignified and simply designed office building for the Y. W. C. A. of the United States. While based upon old-fashioned theories, neglecting modern ideas of light and air, the building gains in quietness and dignity largely by its very disregard of these conditions.

Architecture for February also deals with the Architectural League Exhibition, many illustrations duplicating those in *The American Architect*. Others — already familiar — are: the President's House at Columbia University, the Lion House at Lincoln Park, and McKim, Mead & White's unfinished New York City Post-office. Two Libraries,— one at Stamford, Conn., and another in Vermont,— the Hotel McAlpin, and a small Presbyterian Church at Toronto complete the issue.

The Western Architect for February includes a Detroit building that endeavors to combine important perpendicular with horizontal members; a Wisconsin house with such clashing elements as brick balustrades, field-stone terraces, irregular cut-stone walls, half-timber, English casements, Swiss gables and balusters, French chimneys and half-timber patterns,— with interiors resolving themselves into the mere ordinary eccentricities of Belgian Art Nouveau! A residence by Edgar Blake easily classifies itself in the Frank Lloyd Wright school; that gentleman himself being represented by sketches and photographs of his own "horizontal" country house. The Rice Institute is again illustrated, and the text concerns itself with these, and other, Western projects; among them a crudely rendered scheme for a Union Station at Minneapolis, by L. S. Buffington, that sadly needs the facile pen of Harvey Ellis to make its improbabilities seem architecturally plausible.

The February *Journal of the American Institute of Architects* contains a brief report of the forty-sixth convention, illustrations of the Washington Cathedral (published by us in October, 1907), and an essay by Mr. Walter Cook, on "The Conditions of Architectural Design."

Construction for February reproduces (without credit) the Ritz-Carlton Hotel at Montreal; an article on "European Turkey," with photographs of Greek mosques, minarets and fortifications; and Mr. Ludlow's third article on "Colonial Architecture," with details of well-known Colonial churches and dwellings.

The fourth issue of the *Harvard University Architectural Quarterly* contains eleven plates illustrating the Sainte Chapelle, a Roman temple, and the Villa Pia, along with some student work, and two Fellowship theses on "Brickwork of the Ancient Roman Tombs" and "The Sainte Chapelle."

The February *Architectural Record* prints some "Towers" of Manhattan, ending with an illustration of the decorative details of the Woolworth Building. A "bicycle trip" through England is illustrated with pictures and sketches of well-known architectural subjects. Mr. Spencer's sixth article on "Dwelling Design" deals with the basement problem. Houses by Dühring, Okie & Ziegler, Delano & Aldrich, Esenwein & Johnson, Norman Baird Baker, Frank Chouteau Brown, and Aymar Embury, II, appear in the "Portfolio of Current Architecture." Of these, the wide clapboarded house by Delano & Aldrich has a distinctive simplicity preferable to the "nigglely" details and fussy picturesqueness of the Statler House.

The English *Architectural Review* for January makes its appearance in a new and enlarged form, familiar to our readers from its resemblance to this publication. The principal articles are on Iford Manor, famous Portuguese buildings, Oxford details, and Sanatoria, all with various illustrations. The sixteen plates show the Glamorgan County Hall, details of the Queen College Library at Oxford, a new reredos, two interiors by Charles A. Platt, Iford Manor and Portuguese architecture, and Guy Dawber's "Tuesley Court," at Godalming, Surrey.

The Architects' and Builders' Journal for January 31 contains a Terminal Railway Station; February 5, the continuation of Mr. Baker's articles on "Canadian Architecture," the Woolworth Building, and the Fitzwilliam Museum at Cambridge.

The Builder for February 7 has an article on the Garden City at Hull; February 14, an interesting design for Lancing College in Sussex; while the issue of February 21 presents Mr. Farey's Tite prize design of a "Royal Palace."

(From "The Builder," London)

The Western Road

The Main Entrance
Lancing College, Sussex, England
J. W. Simpson & Maxwell Ayrton, Architects

The Central Block

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

BATES & GUILD COMPANY
144 CONGRESS STREET
BOSTON · MASSACHUSETTS

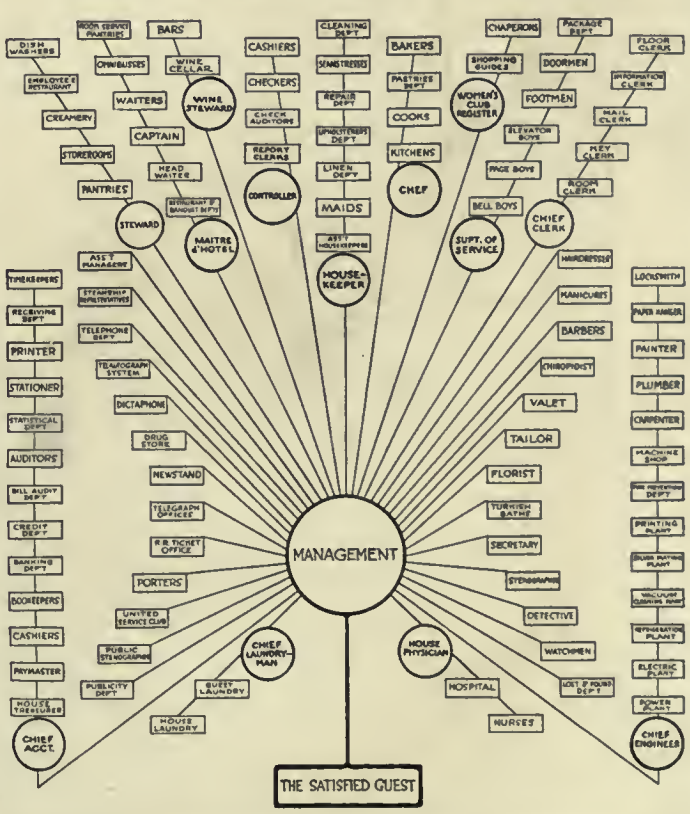
IN undertaking to present to the profession a compilation adequately to cover the field of hotel architecture in this country at the present day, it has been necessary to include views of a certain number of buildings that have been published within the last two or three years in the architectural press; — even in one or two cases to duplicate views that earlier have appeared on our own pages. This slight duplication has been considered advisable in order to make the issue so definitive that no architect or hotel owner turning to it can fail to find within its pages all those types of hotel design and hotel arrangement to which it is conceivable he would desire to refer. On the other hand, upon these pages will be found many structures that have never before been published; and even of those most familiar we believe we have new views and information to contribute.

This single issue of THE ARCHITECTURAL REVIEW is more valuable than a large volume because the greater size of the page permits of illustrations of greater interest to the architect than would be possible in a smaller volume and, while it contains all the material necessary to the making of a large and pretentious tome, yet the fact that it is included in the comparatively thin issue presented herewith means a saving of valuable space on the consulting library shelves that is further calculated to add to its value to the architect as a means of ready reference. It will, we believe, establish a record for thoroughness, even to subscribers who may remember the earlier "Special Numbers" of the REVIEW. Our subscribers may better realize the size of this number by the fact that the paper necessary to print the 146 pages contained in this single issue weighs over eight and one-half tons!

In the May number, the REVIEW will again revert to the regular form, containing the 16 plates usual to each issue. The regular plates will include two plates of details of portions of Mr. Bottomley's working drawings, reproduced at the exact size of the originals, so that they may be studied and measured with the scale. Three plates are devoted to showing Messrs. Carrère & Hastings' really remarkable competition drawings for the Joseph Pulitzer Memorial in New York City, at the entrance to Central Park on 59th St. and Fifth Avenue, near the Plaza Hotel. Three others show a simple alteration in Philadelphia to provide architectural offices for Mellor & Meigs. Of the extra plates, four show English church designs, including details of the Scotch Highland Chapel, published in March, and exterior and interior views of Mr. Temple Moore's Church of St. Magnus at Bessingby, one of the most perfect small churches of which we know. Of the American plates, two illustrate Mr. Henry Vaughan's Chapel at St. Paul's School at Concord, N. H., an unusual problem, exceptionally well solved; while the others show both exterior and interior of a simple plaster house at Newton, by Chapman & Frazer, of a rather unusual type of English design.

The leading article will conclude Mrs. Bottomley's description of the Pompeian house, which will particularly deal with old methods of interior decoration, the use of pigment, and the protection of color on the wall, being both a technical description and an artistic appreciation of the various methods and manners developed. As in the March number, the text is accompanied by an unusual number of illustrations, from photographs and drawings of details of decoration and furniture, besides Mr. Bottomley's restoration drawings of the House of the Vetii, referred to above.

AS evidence of the complexity of hotel management at the point to which it has been advanced in America, in the year of our Lord, nineteen hundred and thirteen, this reproduced "graphic plan" should prove more effective than many words. Probably few travelers can appreciate the extent to which the business of the hotel has been systematized better than by an examination of the imposing number of departments necessary to provide for their comfort, as visualized in this diagram!



Book Note

ENGLISH HOMES OF THE EARLY RENAISSANCE. Vol. IV. Edited by H. Avray Tipping. 487 pages, 11″ x 15½″, containing 485 illustrations. London, George Newnes, Ltd. Imported by Charles Scribner's Sons. Price, $15. This, the most recent volume issued from the offices of the English *Country Life*, deals with forty-three Elizabethan and Jacobean houses and gardens, and includes a selection from some of the material published in *Country Life* during the last several years, — it being evidently intended as the first volume of a new series in which the reproduced work will be so selected that the several volumes may all illustrate different periods and styles. With the general excellence of the plates, and the picturesqueness of the subjects illustrated in the weekly issues of *Country Life*, most members of the profession are already familiar. To determine the value to them of this particular book, it thus becomes largely a question of their interest in the individual period; otherwise, the work covered by this volume should be of wide general appeal from its many interiors where natural wood has been employed in those simpler forms that are so suggestive for the more informal American interior of to-day. While, of course, many of the exteriors are of buildings too large — or, sometimes, too archaic in type — to be literally available for American work, they are nevertheless crowded with suggestions and details of great value for the architect dealing with country houses; while much of the book's value arises from the fact that practically all the houses illustrated are both little known and unhackneyed in type. The work further contains even such comparatively modest dwellings as Mr. Ernest Gimson's charming restoration of "Daneway House."

ARCHITECTURAL STYLES FOR COUNTRY HOUSES. 124 pages. 6⅞″ x 9⅞″. 24 plans. 89 illustrations. Edited by Henry H. Saylor. McBride, Nast & Co., New York City. Price, $2.00, net; postage, $0.20. This volume assembles ten articles on different styles of dwellings, published in *House and Garden* during several past years. The different chapters treat of Colonial, Plaster, Swiss, Italian, Tudor, Spanish, Half-timber, Dutch Colonial, "Western," and "Northern" styles of dwelling, and were written by architects so well known as Messrs. Wallace, Lovell Little, Sturgis, Jackson, and Embury. While architects will find nothing new in its pages, it makes an attractive volume to acquaint the client with the conventional styles.

Cabot's Old Virginia White

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The Development of the Modern Hotel

By Charles D. Wetmore

MANY architects — and all laymen! — give to the façade of a building more importance than to the plan. Therefore, this "least important part" of the problem will be disposed of at the outset.

There may be but one adequate plan, whereas the average architect can develop daily, until physically exhausted, any number of adequate façades, all differing in essential particulars.

In the use of material, durability combined with economy should be considered. In climates where there are sudden extremes of heat and cold, terra-cotta with heavy projections should be avoided. The texture of the material should be agreeable, and effects should be got with texture rather than with color. The average person does not understand color, and in our bright sunlight color fancies are dangerous. An example of color running riot is the great square at Moscow; but the Russians are fond of color, and in these general observations about hotels I propose to confine myself more particularly to America.

Familiar classical lines are to be preferred, for the reason that the average layman better understands the classical; and, after all, the hotel should invite the favorable criticism of the average layman.

The windows should be large, and as few to a room as will adequately light it. One large window with a given area of glass is better than two small ones of the same area of glass. It gives more wall-space and makes necessary one less curtain.

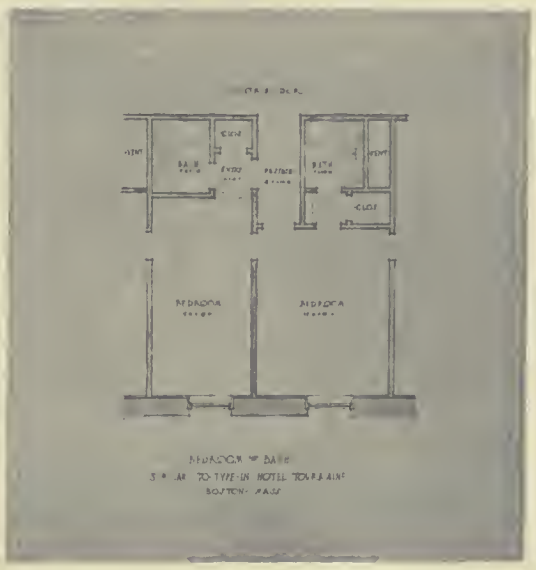

Fig. A. Suggested by Hotel Touraine

Fig. B. Typical Ritz-Carlton Bedrooms

The main entrance should be distinctly marked by adequate architectural effect by day and adequate electric light by night. The secondary entrances should be similarly marked.

In general the hotel should have no roof. I mean, there should be no architectural expression of a roof. A roof is not only expensive to build, but it is expensive to maintain, and provides inadequate space within its confines. Formerly servants were placed either in the roof or in a penthouse. Experience in the modern hotels of fire-proof construction in the larger cities has shown that the upper stories rent better than the lower stories. High up there is better air and less noise. It will be seen, therefore, that the logical place for the servants is in some mezzanine floor immediately above the main lobby, which would permit a cornice treatment on the outside of the building.

In plan, the first thing to be considered is the location of the elevators. These should be so located that the passenger and freight elevators are in one bank. The passenger-elevators should be so disposed that the reception-clerks may have perfect surveillance, and, furthermore, the relation of these elevators to the desk should be such that direct access to the elevators can be had without crossing the busy part of the office. In other words, these elevators should be so disposed that congestion can be absolutely avoided, and to this end all possible circulation on the lobby floor should be carefully considered. There is a prevailing idea that the elevators should be placed in a dark part of the building. By careful study I have found that in many instances the elevators can be placed where they receive plenty of light, and yet not sacrifice a room on a floor, which, of course, should be avoided. However, this sacrifice can often be made in the modern plan where there is no limit to the height of the building, for the question of sacrificing a room on each floor is not so paramount. It costs little more to provide a given number of rooms where the number of stories is x than where the number of stories is x + 1.

As to the number of elevators: an hotel of three hundred rooms should have either two or three passenger-elevators, depending upon the character of the business. If a large transient business is expected, three passenger-elevators should be provided. An hotel of seven hundred rooms should have five passenger-elevators. These should be so disposed that they are on one side of the corridor, and adjoining each other. In no event should an elevator be arranged so that there is more than one doorway from it. There should be about the same number of freight-elevators as passenger-elevators; and in an hotel of ten stories or less electric dumb-waiter service is not advisable, but this service should be taken care of in the service-elevator. One of the service-elevators should be adequately large,— viz., five feet nine inches by seven feet,— so that furniture may be easily handled thereon.

Having located the elevators, the next controlling feature of

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the typical floor plan is the stairways. These should be so distributed that the remotest corners of the building are accessible to them. The stairway should not go around the elevator, but, on the other hand, should be away from the elevators and in self-contained fire-proof towers. In this regard the building laws of Philadelphia are most commendable, and should in all possible instances be followed.

Having located the elevators and stairways, if the hotel is in a city, where the land is a consideration, the study should be started with a view of determining the ideal development of the property as far as the typical floor is concerned. Having satisfied one's self in this regard, the next consideration is the first story and basement. The study of these may involve some slight changes in the typical floor, but if the typical floor is a truly efficient one, the ground floor should not be permitted to modify it in any essential particular. Rather, the typical floor should control the ground floor. In determining the plan of the ground floor, having located the elevators, the next and most important detail is the exact level of the ground floor with regard to the curb; for it is the determination of this level which controls not only the office floor (or ground floor), but the disposition of the bar, barber-shop, billiard-room, and grill, all of which should be so disposed that the public receives an architectural invitation to use them. The office should be suppressed, and not made the main feature of the lobby. In this disposition of the office, the lobby can become a hall; and in this regard it may be noted that the nearer the plan and furnishing of an hotel is to a large private house the better it will please the traveling public. I believe that it has been recently demonstrated that the days of the caravansary are over, except for what you might call the purely commercial type of hotel.

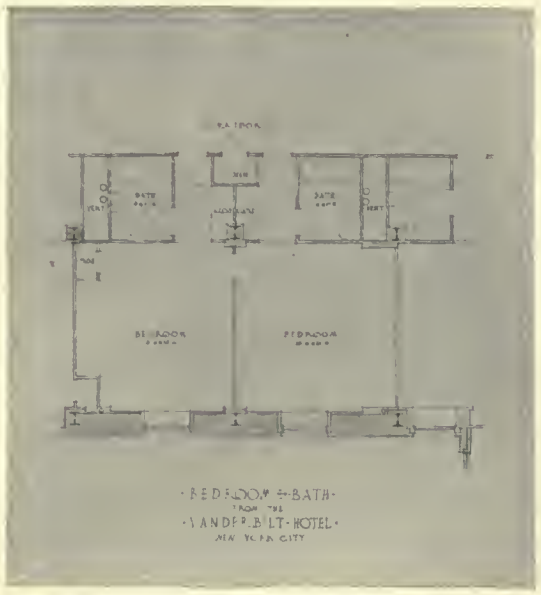


Fig. C. Vanderbilt Hotel, New York City

In regard to the decoration and furniture, it would seem that it has been demonstrated that the educated traveling public demands simplicity and dignity. There is marked evidence of the tendency of the traveling public to return to the simple life. For example, both The Ritz-Carlton and The Vanderbilt have avoided gilding and gaudy marbles. In the decoration of the rooms, wall-paper has been avoided and simple panels and white paint substituted. In the furniture, simple eighteenth century English design prevails. The watchwords should be *comfort* and *cleanliness*.

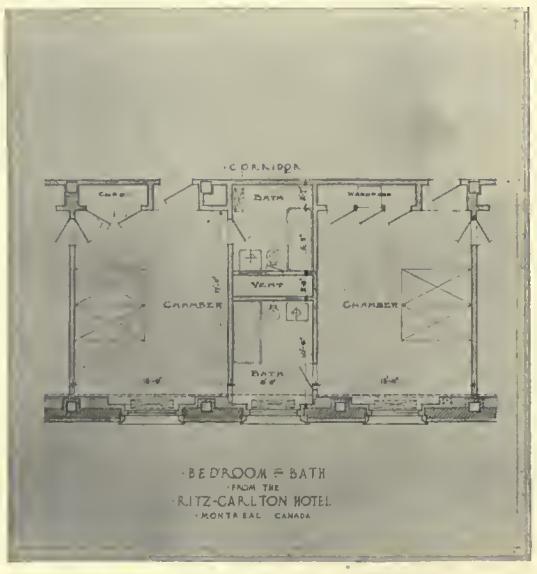


Fig. D. Ritz-Carlton Hotel, Montreal

My advice to young architects is not to attempt to plan an hotel without a good manager to guide; but both architects and clients should guard against the tendency of managers to try to express in plan, design, decoration, and furniture what they, the managers, believe to be the wish of the traveling public. They constantly express the thought: "Of course you and I like this, but we must cater to the traveling public." It is my experience that the traveling public has better taste and cares less for gaudy display than either the manager or the architect.

Referring again more particularly to the plan, there are six typical arrangements which have all proved their usefulness in the particular communities for which they have been designed. These arrangements of a room and bath are shown by the plans reproduced herewith. In arranging rooms in accordance with these several suggestions, or modifications thereof, it should be borne in mind that where there is no limit to the height of the building, and the building is to be fire-proof, there is no excuse for an interior court. It costs just as much to build a dark room as it does a light room, and even in the city of New York there is no land suitable for an hotel so expensive that it will justify building dark rooms for residential purposes. Too many errors in producing dark rooms have already been made, and these errors I believe to have been made thoughtlessly, forgetting that the maximum number of rooms on a floor is not perhaps the best solution where the building's height is not restricted. A good example of extremely economical use of a given ground area is the Statler Hotel, Buffalo. (Reproduced on page 104.)

No provision should be made for public baths on each floor. On the contrary, public baths should be confined to the barber-shop, or dressing-rooms and bath in connection with the barber-shop. Similar public baths should be provided in connection with the ladies' hair-dressing rooms. Instead of the public baths, all rooms should have access to a bath, and this access should be so disposed that it will not be necessary to go through another room to get to the bath.

The bathrooms should be so disposed that one line of plumbing is sufficient for two bathrooms, and this line of plumbing should be in a vent-shaft or utility chamber. The plumbing-fixtures should be put against the wall of the utility chambers, with all pipes exposed in the vent-shaft and no pipes exposed in the bathroom. The bathtub should be so designed that it sets into the wall, so that the tile is finished up against it. The basin should be set on brackets. There is always argument as to whether the bathroom should be inside or outside. There is no question but that a properly ventilated inside bathroom is better than an outside bathroom. The proper ventilation can easily be obtained in an inside bathroom where the current of air can always be made positive from the room through the bath and up the vent-shaft. With an outside bathroom and an open window therein this current of air may be reversed. On the other hand, the outside bathroom is demanded by some of the traveling public, and is almost always insisted upon by womankind. It would seem, therefore, that until the suffragette movement causes more radical changes in our body politic an hotel catering to women must have a certain number of outside bathrooms. Where the arrangement of baths is made in juxtaposition with utility chamber between, providing one inside bath and one outside bath for each line of plumbing, the problem of making the rooms intercommunicating should be solved by eliminating one bath at certain points, thereby leaving two rooms connecting with one bath. If this arrangement is made at the end of the corridor the plan will provide intercommunication for, say, six rooms. Of course, the more rooms that can be made intercommunicating the less study the reception-clerk is required to give in disposing of the rooms. A desirable arrangement for intercommunicating rooms is to have one large room connecting with a small room. Each room should have a closet; but where rooms are planned for the use of two persons the closet should be a large one, or there should be two closets.

By one designing hotels in America there is little to be learned from the hotels of either England or the Continent. The hotels abroad are too small to be of any service to us in designing

future hotels for America. The foreign hotels are really but large boarding-houses, the palm court taking the place of the sitting-room in the boarding-house. There is, however, one point in which the English and European hotels excel ours, and that is in the point of service; and this excellence comes about, primarily, because of better servants; but, secondarily, the architect has provided better facilities for service. Curiously enough, before the final typical floor plan can be determined the architect must ascertain the present and future possibility of breakfast-taking in bed. We know that the religion of many of our friends forbids their breakfasting at home in any room but the dining-room; yet, when in Paris they commit the crime of having their coffee and rolls in their room. The tendency toward service in the rooms, following the European custom, not only for breakfast, but for dinner, seems to be growing; and certainly in an hotel in a metropolitan city there should be provided a service-pantry so disposed that each floor can be accommodated, and sufficient service-lifts or dumb-waiters running through these service-pantries.

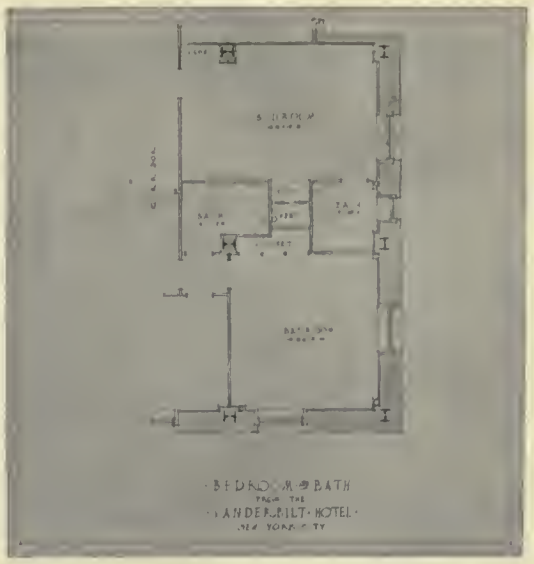


Fig. E. Economical Development of D

Having determined the amount of room-service that is required, care should be taken that the service-pantries be centrally located and properly ventilated. The economical disposition of the service-pantry, where practicable, is to have on every third floor one pantry, thereby taking care of the floor on which it is located, one floor up, and one floor down.

We often hear it said that there should be "American Architecture." There is certainly "American Hotel Architecture," and to the casual observer it is quite evident that all the good in hotels abroad comes from America. The bathroom is so distinctly American that some Englishmen still think that the bathroom is an evidence of the lack of civilization. Our Colonial architecture was distinctly American. Of course it was the parsimonious architecture of the farm, and perhaps a little out of place in these spendthrift days. The tread of the meat-packer would scorch the moss of the manse. After all, what is the architecture of England to-day? It is difficult to say if some of their modern buildings are Early Victorian, Queen Anne, or Georgian. After all, England is finished. The building of buildings in England to-day is causing the same disturbance that the building of railroads is causing in New England. This disturbance is all in the minds of the people. It may be said that Germany has an architecture; but it is "German" and appeals only to the lover of the Fatherland. With the possible exception of its theater architecture, where we have much to learn from its simplicity of construction, there is little to be learned from Germany. America, on the other hand, is just beginning to build. As China has looked to America for the standard of the first money of its Republic and adopted the dollar standard, so the world must look to America for its standard in modern building; and this statement is no manifestation of an exaggerated ego. In looking for an artisan of quality one is more apt to find him in a factory than on a farm, and to-day America is the great maker of buildings. There is more money expended in building in New York City each year than was lost in the San Francisco fire. The frigid-minded foreign critic should be bathed in the warm sunshine of America for at least six months before his criticisms should be taken seriously. American architecture to-day is more individualistic than is the present-day architecture of any civilized nation. There is certainly nothing that we have been led to believe is Italian in the New Palace of Justice at Rome. Germany goes in for color. Certainly the so-called "Modern French" is nothing of which a nation should be proud. Whereas, throughout all America, we have a modern form of construction, treated in a modern way,— large windows, plenty of sunlight, and, withal, influenced by the classic design, as was the Colonial, producing an ensemble which is not at least displeasing. China has a national architecture. Russia has a national architecture. The Indian tepee was an example of national architecture. Indeed, it must be said that the faster a nation advances in civilization the further it must get away from a national architecture, until it arrives at its final civilization or decadence. The architecture of a nation must express its changing life.

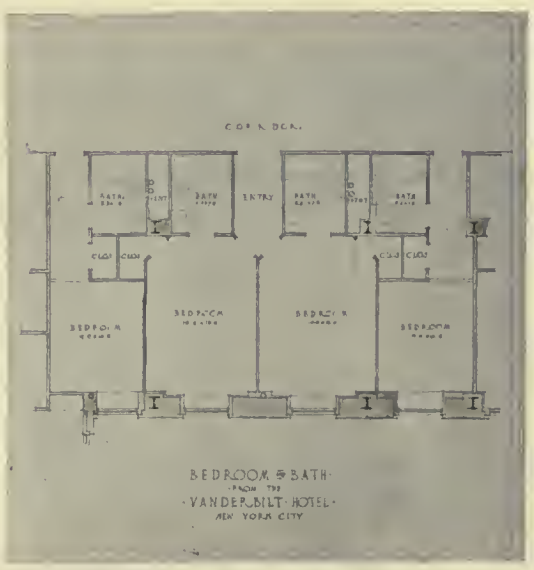


Fig. F. Desirable Intercommunication

It may be that the tremendous development of hotel life in America shows lack of civilization. Charles Eliot Norton defines civilization as "the sum of the mental and moral acquisitions of the race." It may be that when our mentality further develops we may prefer reading by the fireside to dining in the restaurant. Thirty years ago Her Ladyship was not seen in a London restaurant. To-day, Madam, the Duchess, is rarely seen in a Parisian restaurant, and her daughter never. Indeed, the French lady looks upon dining in a restaurant as our mothers look upon taking supper on Broadway,— as a "spree." An explanation of our hotel development in America may be the position of American woman. She is rapidly outgrowing the housewives' day and is becoming rather the companion of the man. This tendency, together with the impossible servant problem in America, means less housekeeping and more hotel life. In New York there is a marked tendency towards hotel life, especially among those people who have their houses in the country.

As the Renaissance in Italian art was a good art because it revealed its own time and people, and was imbued with a spirit of the age, so I believe that the best in modern hotel architecture is good architecture. At all events, I believe Ruskin would have found something to admire, for he would have found these buildings telling the truth. Ruskin loved the truth, and led that school that put truth as the desideratum in art. It might be that he would find some of our buildings cold and forbidding; but this I doubt, for his great passion was the Alps.

Following Charles Eliot Norton's thought that the "best Gothic architecture, wherever it can be found, affords evidence that the men who executed it were moved with true fervor of religious faith, and in building the Church they did not forget that it was to be 'the House of God,'" so the hotel architect, in a fervor of idolatrous faith, has not forgotten that it is to be the House of Mammon; and the latest developments of our hotel architecture have shown that we have heeded the warning and no longer "use golden plowshares," nor "bind ledgers in enamel;" "do not thresh with sculptured flails," nor "put bas-reliefs on millstones."

NOTE: The plans reproduced herewith are chosen merely as typical arrangements of bedroom and bath. Fig. A shows adequate closet facilities and economical plan for getting the maximum number of rooms on a floor, all with interior baths. Fig. D shows economical arrangements of baths, providing for a typical plan of half interior and half exterior baths.

The Modern Hotel Kitchen

Its Planning and Equipment

By Charles E. Jenkins

PERHAPS one of the most serious and intricate problems that confront the architect who is commissioned to plan a large hotel is the arrangement of the kitchen. The difficulties that arise in the careful study of this problem seem almost insurmountable when one thinks of the ventilation, the smoke, the draft, the refrigeration, and the varied equipment needed to prepare food for the ever-increasing demands of a discriminating public. Yet the many wonderful hotels which are being operated successfully in our large cities prove that these difficulties can be overcome, and that a proper study of the service requirements, together with the use of a knowledge of modern appliances for minimizing labor, will enable an architect to work out an arrangement which will meet the demands of the most exacting service.

Although new ideas and methods are constantly being injected into this department, it still remains a notable fact that in many cases the kitchen fails to produce the work expected of it because of the unnecessary time and energy expended therein, due to poor planning, inconvenient arrangements, and lack of proper mechanical equipment. In the hotel kitchen, "efficiency" is the watchword, and an effort must be made to secure economy in the steps taken and the time required to do the work.

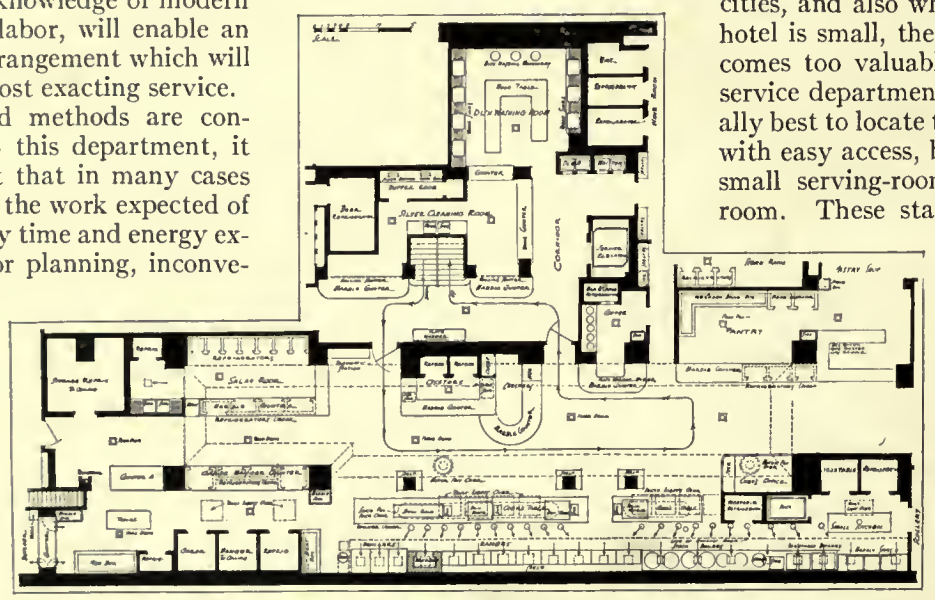


Fig. I. Plan of Kitchen, St. Regis Hotel, New York City

In any hotel scheme the kitchen should have the early attention of the architect. Its size and location, considered in relation to the kind of patronage the hotel will serve and the number of dining-rooms and amount of service, should be determined at the outset. While there is no general rule which can be applied to determine the amount of service-space needed, it is generally conceded that the kitchen, bakeshop, serving-room, meat refrigerator, etc., to operate successfully, require about one-half the floor area of the dining-room. Where more than one dining-room is to be served from the kitchen additional space must be allowed for this service. Of course, this may seem, in cases where every square foot of area must insure a financial return, an extravagant use of space; but it is necessary for adequate service, and it would be better to decrease the size of the dining-room, for will it not ultimately benefit the hotel to give a smaller number of people efficient service and in less time than laggardly service to a greater number of guests in a greater amount of time?

A great deal depends on the shape of the room to be used for a kitchen, as a room that is practically square might be somewhat smaller in floor area and still work out an arrangement of cooking-apparatus, etc., to a greater advantage than one full of angles and dead corners. As stated before, the importance of taking up the requirements of the kitchen in the preliminary scheme cannot be too strongly emphasized. In many cases the public rooms occupy practically all the attention in the first layout; and while these may be perfect in their design and appointments, the kitchen has to be crowded into the remaining space; and as the requirements of this department develop, more and more space has to be added, resulting in an ill-shaped room from which the best service cannot be obtained.

It is always advisable to have the kitchen on the same floor as the dining-room, as this means a saving of help to the hotel proprietor, as well as better dining-room service to the hotel patrons, because of the shorter distance the food has to travel from where it is prepared to where it is served. The communication between the kitchen and the dining-room should be through a vestibule having double swinging doors opening into each room, and conveniently placed so that there will be no confusion between waiters bringing orders to the dining-room and those returning to the kitchen. This method will also prevent any noise, such as the rattling of dishes or loud talking in the kitchen, penetrating the dining-room to disturb the guests.

Where real-estate values are high, such as we find in the larger cities, and also where the ground area of the hotel is small, the space on the first floor becomes too valuable to devote much of it to service departments. In this case it is generally best to locate the kitchen in the basement, with easy access, by two flights of stairs, to a small serving-room adjacent to the dining-room. These stairs should be arranged together, running to the left and right, one for waiters to use going up and the other to use going down. They should have no doors at either top or bottom, and should open directly into the kitchen near the cook's serving-table, to make the circulation as direct as possible.

In a recently constructed hotel, notable for its carefully worked out plan, and where most of the public dining-rooms are grouped on the first floor, with a number of private dining-rooms directly above, the kitchen has been arranged on a mezzanine floor, placed between the two main floors, entirely separated from the rest of the building except through its service connections. There are many advantages to a large hotel in an arrangement like this; for the service is centralized, reducing the operating-costs to a minimum, while the kitchen is made a great deal more comfortable, because of the natural light and ventilation obtained, and the basement is left entirely to the mechanical plant and space for servants' locker-rooms, dining-rooms, etc.

The kitchen should be planned to be as light and airy as possible, and should have a height of at least ten feet. The walls and floors should be of hard glazed tile, and, wherever possible, the ceiling should be of the same material. It is a desirable feature to eliminate piping on the ceiling, especially heating-pipes covered with asbestos — not so much for appearance, but on the point of cleanliness, for they provide places for dust and grease to collect. In this respect the kitchen of The Blackstone Hotel is to be especially commended. At this point it may be well to state that nothing should be used in the construction or equipment of the kitchen that is perishable or hard to keep clean.

The floor is a most important element to have right. It must have a good wearing-surface and must be easily cleaned. Tile is the usual material, of which the large quarry tiles and the small, hard, vitreous tiles have about equal preference, the latter being specially satisfactory because they will not absorb grease. In some of the new hotels, however, tile is giving way to other materials, such as interlocking rubber tiles or cork flooring; for two reasons, — the greater ease upon the feet of the waiters and cooks in the kitchen, and because of the reduced breakages. There are also several composition floorings which the manufacturers recommend

for kitchens, but care should be taken in a selection for so important a position. When stairs are necessary to reach the dining-room from the kitchen the treads should be covered with rubber with non-slip nosings. The floor under the dish-washing machine, vegetable-steamers, and stock-kettle, or any other place where water is freely used, should be pitched a little to a floor-drain set flush with the top of the floor. It is always advisable to have sufficient floor-drains so that a water-hose can be maintained for washing the floor frequently.

The lighting of the kitchen should be thoroughly studied, especially where the kitchen is located in the basement and does not receive any direct daylight. The lighting of the ranges is generally accomplished by placing incandescent globes inside of the exhaust-hood at the lower end. This method throws the light on the ranges, where it is wanted, but at the same time shades the eyes of the cooks. Where the kitchen is located in the basement and can be extended under the sidewalk, vault lights may be used, which in the daytime will agreeably light this part of the room.

The size of the hotel, the number of guests to be served, and the kind of service, whether European or American, are the determining factors in the size of the kitchen and its layout. The American plan is seldom adopted by the management of city hotels, and since it entails no special kitchen service, other than that usual to a large private house, it will not be considered in this article. The service for the European plan hotel, however, is varied and complex. It may be roughly divided into five parts,— the kitchen proper, where the roasting, broiling, etc., are done; the pastry-shop, where the ovens are located, and where all cake, pastry, etc., are prepared; the butcher-shop, where meat and fish are stored and cut; the wine and beer storerooms; and the general departments, such as the dish-washing and silver-cleaning space, the general storeroom, and serving-pantries.

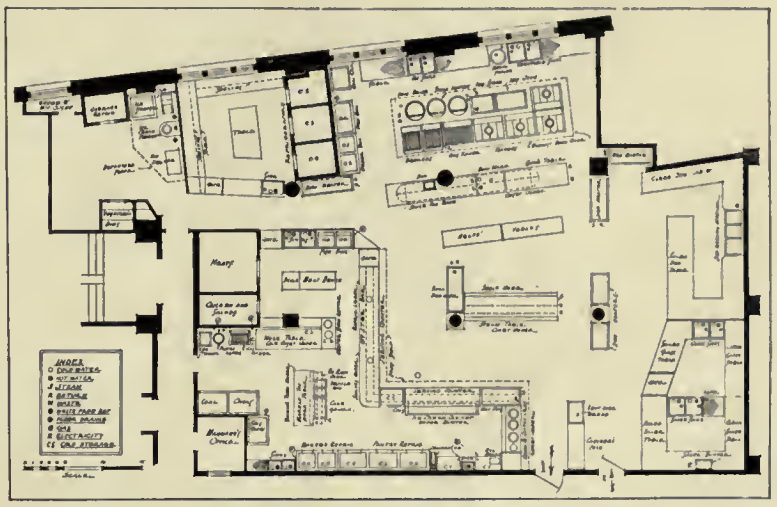


Fig. 11. Plan of Kitchen, Filene's Restaurant, Boston

The two most important parts of the kitchen equipment are the ranges and broilers, as on this apparatus falls the heaviest work in the kitchen. They must be of good, heavy construction and capable of standing up under the most severe tests. Their position should be determined with a careful regard for providing ample space for the circulation of cooks and waiters, and for the easy supervision of the *chef* over the entire battery of broilers and ranges from his station in the kitchen. Whether they are placed against the wall or stand free in the center of an open space, after the French system, providing free passage all around them, should be decided in reference to the size and shape of the room. Where ranges are placed against a wall the broilers, some of which are arranged, in most cases, for burning charcoal and others for gas, should be placed at one end of the ranges, the stock and grease kettles at the opposite end, and the vegetable-steamers next in order. It is well to depress the floor under these latter fixtures about an inch, and provide a two-inch floor-drain. This forms a trough for steam-condensation and water-overflow, of which there is always more or less from these fixtures. The salamanders which are used for *gratin* work are usually placed above the ranges. There is also a double plate-shelf over the ranges, which is used for storing plates to be kept hot for the cooks.

In the choice of fuel for burning in the ranges there is considerable difference of opinion. There are many advantages in the use of gas over coal, principally the avoidance of ashes and dirt and the fact that the repairs on ranges burning gas are considerably less than on those burning coal, which consequently keeps the cost of maintenance down to a minimum; but, on the other hand, where gas has been used exclusively it has been found to be unsatisfactory because of its expense. The ratio of their costs may be said to be about one-third for coal and two-thirds for gas; and even where the kitchen is located on an upper floor, and where expense of hoisting coal from a sub-basement has to be considered, gas is found to be more costly; and in several of the large clubs located at the top of some of the New York office buildings, in which the ranges were originally built to burn gas, the management has reverted to the use of coal. When coal is used a car which can be taken on the service-elevator will be found convenient in bringing fuel to the kitchen, and a similar car may be provided for removing the ashes taken from the ranges.

The cooks' table should be placed in front of the battery of ranges, leaving a space of at least four feet between them. It is usually constructed of $\frac{3}{16}$ inch boiler-plate iron, with a polished top which is kept hot. Into the top of the table is set a steam-table, *bain-marie*, and a small sink. Warming-closets are provided underneath, and suspended from the ceiling over the table is an iron rack for holding saucepans, frying-pans, etc.

The principal accessory of the bakery, of course, is the oven, and in large hotels there should be at least two of these,— one for baking bread and rolls and the other for pastry. These are built of brick, with walls about twenty inches thick and with usually but one deck, the bottom of which is constructed of tile, which gives an even distribution of heat. Underneath the oven floor is arranged the fire-box, with feed-doors opening directly below the main oven doors. The heat for these ovens is in all cases supplied from coal fires, and when thoroughly heated they are capable of baking for a period of twenty hours without renewing the fire. They are constructed with an arch top, above which sand is packed, and finished with a final layer of putty asbestos or similar substance to retain the heat. The oven floor is built at a height of about forty-five inches from the floor, to make it convenient for a man to work in front of it. The depth should not exceed twelve feet, as this is the greatest depth which will allow easy access to any part of the oven. It should be equipped with a balanced door which is easily operated, preferably one which rolls up above the opening on the inside. There should also be provision for regulating the temperature with a thermometer placed on the outside. The ovens should be well lighted on the inside, and this is usually accomplished by an electric light enclosed in a box, which sets in an opening in the oven wall and swings on a pivot, so that when it is desired to light the oven the light may be turned to the inner side and a reflector throws the light into the interior. When baking French bread it is usually customary to introduce live steam into the oven to make the bread crisp, which necessitates piping steam to the oven, with a valve conveniently placed on the outside for its control.

In this same department, and located conveniently to the main ovens, there should be steam proving-boxes, which are used to prepare bread after it is taken from the mixers for the final baking. Other requirements are a steam-kettle, for boiling cream, cooking pie-fillings, etc.; a pudding-steamer, for steaming puddings, brown bread, etc.; and dough and cake mixers, which are operated by an electric motor; besides a small gas stove and a general utility sink for washing pots, pans, etc. The latter should be enameled iron, porcelain, or marble. There should be ample work-tables, located in the center of the room when there is sufficient space. These must be made as sanitary as possible, with marble slabs for the working-surfaces and without any cupboards or drawers underneath. The pastry cook requires a refrigerator for keeping such supplies as jellies, butter, pie-fillings, and other things necessary in the preparation of fancy pastry.

A special department for the storage and preparation of oysters is known as the "oyster bar." The counter on which the oysters are prepared should be constructed with a slate top with a drain, and should have set in the top a sink supplied with cold water. A

refrigerator for the storage of oysters after they are opened should be provided either under the main counter or at the back, as the space allows. It should be made with drawers containing movable shelves, and in most cases it is cooled by a cold-storage system.

A butcher-shop should be arranged, convenient to the main kitchen and near the entrance for supplies, equipped with one large refrigerator built to the ceiling and divided into sections for the different kinds of meat. A fish-box, a table for cutting meat on, and a block for chopping on, together with a sink where any article may be washed without leaving the room, should also be included in the equipment of this room.

Throughout the kitchen there should be a great number of refrigerators. These must be of sufficient size to care for the storage of one day's supply, and they should include those for fresh and cut meats, fish, fowl, oysters, cream, butter, eggs, fruit, and green stuffs. They should all be provided with ample drains, and those requiring ice should be equipped with an ice-bunker for holding ice. It is advisable to place this at the upper part of the refrigerators where they can be given a height of ten feet or over. In the lower refrigerators it is found best to place the ice in the back. Ice, however, is fast becoming very expensive for refrigerating purposes, and for this reason a cold-storage system is very often used on account of the low maintenance cost and its easy operation. In designing the refrigerator to be cooled by a cold-storage system, it is advisable to arrange the coils overhead in a bunker lined with galvanized iron and copper, as it provides more usable space, besides making it easier to keep the refrigerator in a sanitary condition.

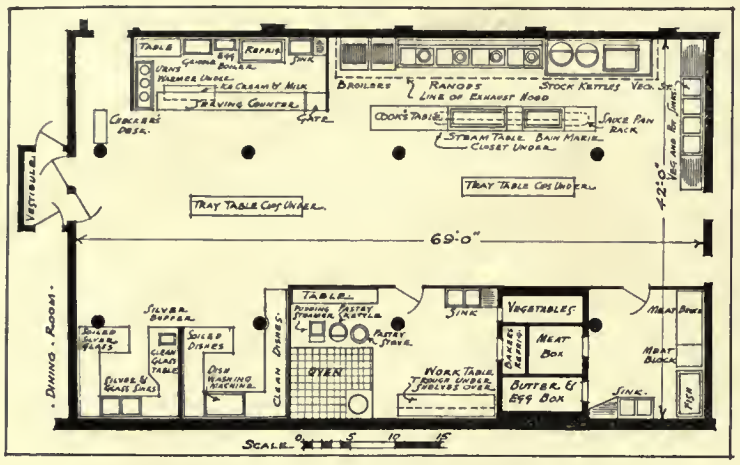


Fig. III. Plan of Kitchen, Hotel Garde, Hartford, Conn.

In a hotel where there is a large force of help employed in the kitchen there is generally a separate department for salads, with one or two men to look after this division of the food preparation. This section requires both serving and working counters, refrigerators, sinks, etc. It is often arranged as part of the *garde-manger's* department, where meats, etc., are garnished and special dishes decorated before being served. The refrigerators should be large enough to accommodate a day's supply of green stuffs, fruits, and other similar things needed for this work, the main supply, however, being kept in the general storerooms.

The department for the cleaning of dishes and silverware should be located as near the waiters' entrance to the kitchen as possible. Here there must be ample counters, constructed of wood, for receiving the soiled dishes, when the waiters themselves bring them to the kitchen; but in cases where the kitchen is not located on the same floor as the main dining-room it is of great advantage to have the dishes and silverware sorted in the latter room, and sent to the kitchen by means of electric hoists. Wherever possible the dish-washing department should be separated from the kitchen proper, both from the sanitary standpoint and also to leave all the space in the vicinity of the ranges and steam-tables free for the circulation of cooks and waiters. Silver and glass should be separated from the china and crockery, and should be washed in a separate department from the dish-room wherever the space will permit. For the general dish-washing there should be a dish-washing apparatus installed, having brass tanks and an extra soaking-tank for dishes which have contained eggs, cereals, etc. The scrap-table should have cypress slats, so that no china touches the metal, and the drain-board should be arranged to prevent water running back to the clean-dish tables. Silver and glass and very fine china should be washed by hand. For this purpose, several sinks should be installed with ample drain-boards. These sinks are best constructed of some close-grained wood, which will withstand the action of water and which will not splinter. Cypress has been found of recent years to be the best and also the most economical wood for this purpose, although oak, ash, and teak are very often used. There should also be tables and counters for holding the clean dishes, and these are usually covered with metal such as zinc or copper; but in some recent instances the use of plain cypress wood without any covering has proved of decided advantage, since it has been found that the glaze of fine china has sometimes been destroyed by contact with the metal.

View Looking toward Ranges, Kitchen of Blackstone Hotel, Chicago, Ill.

The silver-and-glass department should be equipped with a buffer and knife-cleaner which is operated by an electric motor. This polishes the silver-ware, both the flat and hollow pieces, there being pads for silver and others for steel knives, besides various brushes for cleaning the outside and inside of coffee-pots, creamers, etc. The silver which is in regular use in the hotel is kept in this department, and therefore provision should be made for keeping this room locked whenever the occasion demands.

Situated in the center of the kitchen, or at points within easy access of the waiters and cooks, are tray-tables, with closets under for the storage and heating of dishes. The tops of these tables are of the same material as that used on the cooks' table; the closets under, made of Russia iron and heated with steam-coils placed under the shelves and operated by valves on the outside. These fixtures, as well as the steam-tables, coffee-urns, and stock-kettles, are operated by steam of about forty pounds pressure. Throughout the kitchen there is always great demand for hot water, and arrangements should be made to have the hot-water supply furnish the kitchen during the busy part of the day with at least two hundred gallons of hot water per hour.

The various partitions in the kitchen, while in some cases necessarily solid, because of carrying weight above, should be built of light material as far as possible, so that there may be a free circulation of air throughout the whole department, which will obviate the necessity of more than one ventilating-system. In a great many kitchens these partitions are made of iron grille-work, extending from the floor to the ceiling, and arranged with doors, completely equipped with locks so that any of the compartments can be closed when necessary.

There should be a department for making ice-cream and fancy ices, and this should contain an ice-cream freezer, with pulleys and shafting installed on one wall, connected with an electric motor of sufficient power to run freezer, etc.; as in these days of high-priced labor the hotel man finds motor-driven machinery the most economical. Convenient to the serving-pantry should be located the ice-cream brine-boxes for keeping the ices after they are frozen.

One of the most important conditions in furnishing good dining-

service in any hotel is the matter of having a constant supply of foodstuffs, and in every hotel of any size there should always be ample provision made for the storing of a stock of foodstuffs in addition to those which are cared for in the refrigerators distributed throughout the kitchen. For this purpose there must be a large storeroom located as near as possible to the service-entrance, through which the supplies for the kitchen enter. This room should be equipped with shelves for holding dry stores, such as flour, sugar, etc., which do not require cold to keep them in condition, besides several refrigerators for the storage of perishable stuffs. This room is presided over by a man who has a desk in such a position that he can check everything that comes into the hotel, and in the same way everything which is sent from the storeroom to the kitchen. In the management of most hotels everything which is taken out of the storeroom is charged to the department to which it goes, and in this way a perfect accounting of all the supplies is had at any time. This storeroom should be within easy access of the kitchen service-elevator, and this latter should not conflict in any way with the elevator for moving baggage or the service-elevator for the general hotel service, especially where the kitchen is located in the basement or on one of the upper floors. A corridor should be arranged connecting the storeroom with this elevator, so that men can deliver supplies to the storeroom without entering into any part of the kitchen or serving-rooms, especially during meal hours.

Ranges in Kitchen of Palace Hotel, San Francisco, Cal.

The disposal of the garbage is a serious problem and demands consideration in the planning of a kitchen. Where it can be disposed of at profit by the management it is well to do so. This necessitates a refrigerator, placed near the service-entrance, for storing the garbage until it is removed from the hotel. In localities where garbage cannot be disposed of without a great deal of expense it has been found satisfactory and economical to install an incinerator and to burn it each day.

Two other departments, which are possibly outside the province of the kitchen, but which work in connection with its general service, demand attention, and these are: the facilities for storing wines and liquors, and the service-bar. In many hotels wines and liquors which are served in the dining-room are prepared at the main bar; but in a large hotel it is generally more convenient to install a service-bar in connection with the wine-room and within easy access of the waiters coming to the kitchen. The bar and the wine-room should be equipped with refrigerators, furnished with racks for holding bottles, and, besides, a sink with hot and cold water faucets, one for shaved ice, and one for cubed ice.

There remains in this consideration of the hotel kitchen the coffee, or serving, pantry and the checker's desk,— two parts of the kitchen which are small in themselves, but which need to be well placed in the general scheme to insure easy circulation. The checker should be placed in such a position that he or she can see at a single glance every waiter leaving the kitchen, and can note exactly what he is carrying away. In practice it has been found generally satisfactory to locate the checker's desk and the coffee pantry on either side of the waiters' exit from the kitchen.

The cooking-equipment of the serving-pantry usually consists of the articles needed for preparing the lighter foods, such as eggs, fried cakes, etc. The egg-boilers are made up in sections and are operated by steam, each section being about six inches square and able to accommodate six eggs at one time. A toaster and cake-griddle operated by gas or electricity is also needed in this room, together with the coffee-urns, roll-warmer, refrigerator, and sink. The waiters are served by persons stationed behind the counter, as this method has been found to involve less confusion and to promote quicker service than allowing the waiters to help themselves.

Fruit and Salad Counters, Kitchen of Blackstone Hotel, Chicago, Ill.

The three floor plans accompanying this article were selected as being representative of the different types of the modern kitchen. Figure I is the plan of the kitchen in the St. Regis Hotel, New York City, and is an excellent example of the kitchen for a large hotel. It is completely equipped for the most exacting service and is particularly well planned in the point of circulation, which the arrows shown on the plan indicate. This plan shows the arrangement of stairs which is best adopted when the kitchen is placed on a floor above or below the dining-room.

Figure II is the plan of the kitchen for the restaurant in the recently completed Filene store, Boston. This provides service for two thousand people daily between the hours of eleven and two o'clock, and is an example of a compactly arranged kitchen. Here the ranges are placed in the center of an open space because of large windows, which were demanded by the architectural treatment of the exterior and which prevented the ranges being placed against the wall, and also because it was a more economical use of space. The roasting and order cooking is done on the side nearest the dining-room, while the vegetables, etc., are prepared on the opposite side. The circulation here is equally well arranged, and the convenient placing of the soiled dish and glass rooms, as well as the serving-pantries, is especially good.

In Figure III is shown the plan of the kitchen in the new Hotel Garde in Hartford, Conn. The hotel contains about two hundred rooms, and the restaurant service, which is of the European plan, is in proportion to the provision for guests. This plan shows the same general arrangement as the preceding ones, but with fewer special departments because of simpler service. The communication between dining-room and kitchen, when these rooms are located adjacent to each other, is well shown in this plan, as well as the service to the right, which is always advisable to arrange whenever possible.

Ventilation is an important element in the planning of the entire hotel; but in the kitchen it becomes of almost prime importance, because of the heat and steam rising from the ranges and other fixtures which cannot be avoided. The hot air and obnoxious cooking odors are best removed by placing a galvanized iron exhaust-hood over the ranges, broilers, stock-kettles, and vegetable-steamers, from which a main ventilating-line is run to the roof, where an exhaust-fan and motor are installed in a fan-house built for this purpose. The fan must be of sufficient size to keep the air in constant circulation; and, in addition, fresh air must be supplied from air-ducts with outlets in the vicinity of the fixtures, preferably near the floor and away from hot surfaces, so that no cold drafts are caused. Where possible, smoke-flues should be located behind ranges, or near the same, and should always be of sufficient size to insure good draft.

The Use of Tile in the Interior Finish and Decoration of Hotels

By William Hagerman Graves

THE reputation of a popular hostelry used to depend on good food, old wine, comfortable beds, and a genial host; even the pretty barmaid played her modest part in the entertainment of the paying guest. The modern hotel makes its appeal to the public no less by its *cuisine* and service than by the beauty and luxury of its surroundings and equipment. The lobby ofttimes rivals the atrium in the house of a Roman noble, rich with spoils of conquered provinces, while the dining-room outshines the gilded and mirrored throne room at Versailles. The building of each new hotel has thus become an effort to excel the last in sheer sumptuosity. It is therefore natural that the designers of these palatial interiors should, to a great extent, be bound in their choice of materials to such as are associated with the historic styles: marble, stone, plaster, and the like. The floors and walls of our public palaces are, for this reason, embellished principally with these materials, or their many commercial imitations to produce similar effects.

In some instances the desired richness of effect has, however, been obtained without this wealth of gold-leaf and profusion of costly marbles, and the interior designed in the more modest and simple style of a private house or club. This more home-like feeling which we associate with the best of the old English country houses has revived the use of some materials, less costly perhaps, but far richer in their possibilities for design, color, and bloom of surface. Good taste is beginning to supersede mere display.

Notable among these less costly materials that gave much character and warmth to the domestic architecture of the older countries is the clay tile, either plain or glazed, and often modeled in relief and enriched with colored enamels. The kind of finish which contributed so much of color and charm to the Alhambra could not be ignored by an artist designer of imagination. A Boston artist, returning recently from Europe, described his bedroom in a hotel in Amsterdam. The walls were covered to a height of four or five feet with blue-and-white Delft tiles, which lent a cheerful, clean, and wholesome atmosphere to the room, as contrasted with the heavy, dark, and stuffy hangings of the apartment he had occupied while in Italy.

Entrance to the Norse Room, Fort Pitt Hotel, Pittsburgh, Pa.
Janssen & Abbott, Architects

Tile Kitchen in a Private Residence

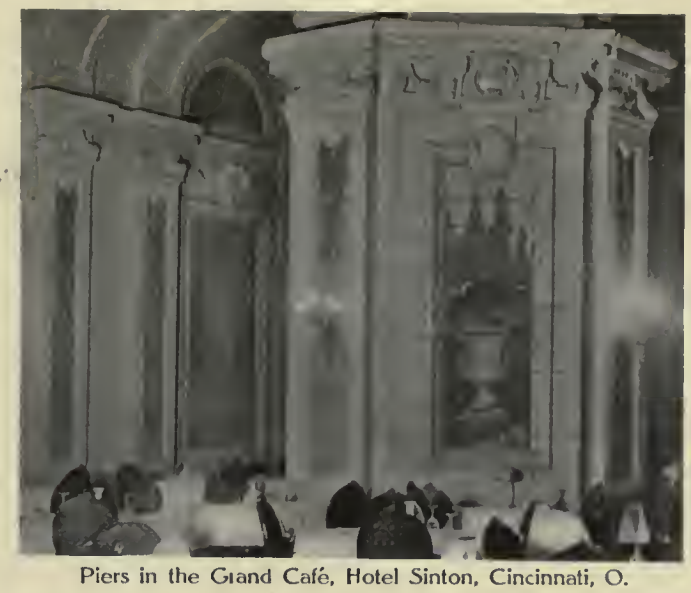
Lobby of the College Inn, Hotel Sherman, Chicago, Ill.
Holabird & Roche, Architects

The revival of the use of tiles was inspired, primarily, by purely sanitary considerations, the idea of a white tiled bathroom being the result of the same evolution as the idea of a porcelain tub; secondarily, by æsthetic considerations. Holland, England, and Germany have set us excellent examples of both sanitary and decorative use of tiles in their tiled kitchens, restaurants, markets, pavements of halls, churches, etc. Germany and Austria especially abound in modern work illustrating the sound and logical treatment of tiles.

The architects of modern hotels have been quick to recognize the utilitarian value of the hard, impervious, aseptic, non-staining, and durable qualities of tiles as the best finish for the bathrooms and the service-portion of their buildings. The kitchen and connecting corridor floors of the newest Boston hotel, The Copley-Plaza, are covered by six-inch by nine-inch red clay tiles, the kind that are often used for the paving of outdoor terraces. The same tile, set on edge, forms a base for the white glazed wall-tiling which extends to the ceiling, producing the effect, as well as accomplishing the result, of perfect cleanliness. Our illustration of a kitchen in a private house shows how beauty and interest can be added to the sanitary idea by using colored glazes instead of white; in this case pale yellow for the walls, with lines of blue. The ceramic tile mosaic floor is also picked out in color. The lobby of a hotel in Chicago shows a simple but vigorous pattern made up of a combination of white and black Ohio flint tiles. These are a little heavier and have a slightly rougher surface than the ordinary unglazed vitreous, or semi-vitreous, material.

The manufacture and setting of floor tiles have improved greatly within

Fountain, Prince George Hotel, New York
Howard Greenley, Architect



Piers in the Grand Café, Hotel Sinton, Cincinnati, O.
F. M. Andrews & Co., Architects

Wall Panel, Hotel Sinton, Cincinnati, O.
F. M. Andrews & Co., Architects

the last ten years along two lines, one perhaps a necessary consequence of the other. The old-fashioned machine-perfect encaustic tile, laid with joints as nearly invisible as possible in inflexible patterns, is being rapidly superseded by the more plastic hand-made or wet-pressed clay tile. The slight variations in the size of individual pieces, natural to molded clay when fired in the kiln, lose themselves in the setting of broader joints. Therefore these joints are made to count as a pattern or an embroidery effect of intentional design. By the use of color in the execution of the design and pattern in the individual tiles there is no limit to the richness and elaboration possible to obtain in tile floors. The products of different factories now vary principally in the quality of the glazes. Some of the makers produce heavy glazes (technically enamels, because opaque), which are uniformly dull and low toned, like the glaze of the Rookwood tiles, for instance. The Grueby glazes are stronger in color, less uniform in tone, and of a less dull surface. The Mueller glazes rank with the best produced abroad, and in the form of glazed mosaics are unique. The innovation of designed tiled pavements of the character described above is due chiefly to two well-known artists: Mr. H. C. Mercer, founder of the Moravian Pottery, and Mr. A. B. Le Boutillier, formerly Director of Design of the Grueby Pottery.

Piece of Tile Wainscot

A typical Mercer floor where the finish of the room required a floor background of dark, warm color is that of the new grill-room of the Hotel Martinique in New York. The Café L'Aiglon in Philadelphia has a floor of plain Grueby glazed tiles, and the café of the Statler Hotel in Cleveland has a similar floor of brown glazed tiles in six-inch squares set with very broad joints.

The grill-room of the Fort Pitt Hotel in Pittsburgh is probably the prototype, in this country, of the vaulted room entirely decorated by the art of the potter. In this instance there has been elaborate use made of the dull-finished, low-toned colored tiles. Blues and greens predominate in the composition of the wall-scenes. A mosaic of small tiles of varying tones of golden yellow covers the flattened vaulting of the ceiling. The further ornamentation of the ceiling is judiciously confined to the ribs, bands, and zigzag borders in darker colors. All the tile-work shows respect for the nature of the material; even the curved tiles enveloping the columns are evident to be merely the protecting veneer of the actual supports. The pictures, however, attract and

Norse Room, Fort Pitt Hotel, Pittsburgh, Pa.
Janssen & Abbott, Architects

Rathskeller, Seelbach Hotel, Louisville, Ky.
F. M. Andrews & Co., Architects

were meant to attract us to the numerous *tours de force* of the potter; such, for example, as the projections of the curling foam of the waves.

We note that the lines of the jointing of these wall-panels are made as inconspicuous as possible. Some critics have objected that the cutting up of a picture into small squares interferes with its effect as a purely mural painting. If the decoration executed in tiles be relegated to its proper place as merely a scenic background for the movable furniture and people within the room, and not an object of special attention in itself, the criticism is very much weakened. The cutting up of a window into little panes accomplishes for the landscape just what the joints do for the wall-design. They break it up into another kind of a pattern, and lend a sense of scale to what might otherwise be too great an expanse of color. The chief purpose of the decorated wall is to afford an agreeable background — whether it be a scene in soft ceramic colors marked off in small squares or a repeating pattern of pure design in which the joints form some of the outlines, as indicated in the reproduction of a piece of tile wainscoting. The latter result would have been that achieved by the Moors, as seen in the Alhambra, where the tiling is perfect, logically and æsthetically; but we have seen work of Persian origin, far more ancient, in which the natural joints of the rectangular pieces were ignored, but which has rarely been excelled for its ceramic color and fine decorative feeling. We refer to the fragments in the Louvre taken from the ruined walls of the Palace of Xerxes, an excellent copy of which can be seen in the Metropolitan Museum in New York. The subjects are a procession of lions and of archers. The figures are modeled in the very slightest relief, nearly life size, and the whole composition cut up into brick-shaped pieces about six by twelve inches in size.

Another Rookwood room of the Fort Pitt type is the Rathskeller of the Seelbach Hotel in Louisville. The wall-spaces here requiring decorative treatment were not so large and were easily filled with symbolic devices such as coats of arms and conventional German landscape with the Rhenish castle.

The flexibility of the potter's clay in the hands of the artist modeler, supplemented by the varied palette of the worker in ceramics, can scarcely be limited in the variety of the results obtainable. French decorators of the *Art Nouveau* School have reveled in the *Grès flammés* of Bigot and the architectural faience of Emil Mueller. Our own artists have not yet strayed far from the traditional models, as shown by the small fountain in the Prince George Hotel in New York. The same delicacy and refinement of color and form characterize the faience panels of the Sinton Hotel in Cincinnati.

The palm room in the La Salle Hotel, Chicago (illustrated on page 88), is tiled from floor to ceiling, including the heavy square piers, in six-inch square tiles of a soft pinkish gray. The modeling of the spandrels in the arches of the windows is glazed in very delicate pinks, greens, blues, and purples. These colors, however, give the feeling of being blended together almost into one tone. The combined effect of all the tile-work is of a soft gray satin-like covering over the whole room. We feel the lack of high lights. There is nothing to give interest or accent, because of the uniform richness of the whole. Bright colors should be used with restraint and discretion, but if used in relatively small masses the brightest colors will not prove garish. Spots of bright color can be made "precious" like jewels by contrast with plain, low-toned surfaces. In the reaction from the old-fashioned bright glazed tiles we have lost sight of the value of the richer color needed for the high lights of the picture.

Tea-room in the Northwestern Station, Chicago, Ill.
A. B. Le Boutillier, Architect

In the less pretentious grill-room in the basement of the same hotel (illustrated on page 169) the tiling is of a more vigorous character. The floor, of large, red quarries accented by broad black joints, sets off the plain green tiles of the walls. The red tapestry brick piers are ornamented by small panels of glazed figures and terra-cotta corbels, supporting the beamed ceiling.

The Hotel Devon, on 55th Street, off Fifth Avenue, New York, has a small dining-room with a wainscoting of soft gray tiles about six by twelve inches in size set vertically, the upper courses flowering into a tapestry-like frieze, the *motif* of which is continued in the painted decoration of the plaster wall above. This little room is a good example of the logical use of tiles to form an effective protection — but which at the same time will possess artistic merit — for that part of the wall where there is possibility of contact with the movable furniture of the room.

The Vanderbilt Hotel in New York is notably distinguished for the good taste displayed in its interior finish. The Della Robbia room, so called because it is entirely veneered with tiles and faience ornament similar to the blue-and-white sculptured ware that Luca Della Robbia used in the adornment of the Italian churches of his time, is an example of the most successful work of the kind that has been accomplished by American potters. The Guastavino ceiling of white glazed tiles embossed with a slightly raised pattern is in pleasing contrast with the blue panels of the walls and piers. All ribs and corners are picked out with blue-and-white glazed moldings of modest design. The room is quiet and dignified, and gives the impression of being completely furnished, in spite of the absence of pictorial background. The little Chinese barroom near the lobby, with its black mosaic floor inlaid with brass and its rich dark paneling, should also be noted before taking leave of The Vanderbilt.

Gallery of the Della Robbia Room, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects

In The Ritz-Carlton we found the same ab-

Restaurant in the Northwestern Station, Chicago, Ill.
Frost & Granger, Architects

sence of the ostentatious gilt and polish of costly materials. One comfortable little room with the exclusive label "Gentlemen's" Smoking-room lacks only a plain dark blue tiled floor to repeat the smoky blue note of the hangings and to furnish a proper ground for the comfortable rug and mediæval refectory tables.

The architects of The Ritz and The Vanderbilt have given us an excellent example of the appropriate use of tiles in the restaurant of the new Grand Central Station. The semicircular wall-spaces where cut by the curved lines of the Guastavino ceiling are filled with warm grayish tapestry tiles laid diagonally, with borders of a pattern made up of smaller squares of varying tones of red and purple. The rough texture of the walls gives a vigorous support to the vaulted ceiling, and the natural gradation of the color-scheme from the red quarries of the floor to the reds and grays of the walls and lighter tones of the ceiling was evidently studied with a fine appreciation of the right use of unglazed tiles.

A less fortunate example of the use of tapestry tiles is found in the McAlpin Hotel,— the floor of the men's lounge, a comfortably furnished broad corridor surrounding the lobby at the level of the second mezzanine. If this extremely rough pavement under foot is solely to insure a safe circumnavigation of the building after too long a visit to the convivial crypt below, we commend it for the purpose. Æsthetically considered, the imitation Caen stone walls and light coffered ceiling demand a less heroic treatment of the floor-surface than would be appropriate for an outdoor terrace or the ramps of the Grand Central Station. We longed to see here such a floor as that of the entrance lobby of a recent New York apartment,— Harperly Hall,—a pattern of dark blue octagons and green dots from the Mueller kilns, or a pavement of small hexagons of Grueby brown, or a pattern of raised lines with the depressions between filled with the coffee-colored glaze noted in some of the newer American Encaustic Tiles.

One of the earliest examples in this country of the decorative cartoon freely translated from the medium of canvas and paint to that of colored glazes on burnt clay is found in the tea-room of the Northwestern Station in Chicago. The design consists of a series of panels forming a frieze of conventional landscape as purely mural in effect as if it were tapestry instead of Grueby tiles. What is lost by the necessity of a trellis-like accentuation of joints is gained in the desired glazed surface and the value of the varied tones of deep Grueby greens, blues, and yellows,— an effect not obtainable to a similar degree through the medium of paint or texture. The romantic quality of fields and distant hills, tall cypresses, forest depths, quiet pool, and ruined temple is suggestively there. If the designer, A. B. Le Boutillier, had controlled the setting of his work he doubtless would have subordinated the joints to a greater degree. They could not be made to serve the purpose of outline, as in mosaic designs or the leading of stained-glass windows. The value, however, of this medium for mural decoration is well illustrated by the singular grace and charm of this example of Mr. Le Boutillier's work.

The treatment of the walls, frame, and trim moldings is flat and simple and properly subordinated to the interest of the frieze. The prevailing green of the tiled floor is enriched by groups of appropriately conventionalized fruits and flowers, forming symmetrically arranged spots of color woven into the pattern of what we might call a tile carpet,— a carpet that can be made as rich and ample in color and design as any from the looms of the Orient.

The pavement of the large dining-room in the same building shows a repeating pattern of large scale, made of three sizes of Grueby tiles, six-inch squares of green tiles bounded by oblong shapes of lighter green with grayish-blue corners of smaller squares. We noted the steward's endorsement of all the qualities claimed by the manufacturers of glazed tile for floors. He affirmed that his floor was quiet, less slippery, non-staining, and more easily cleaned than the old-fashioned marble dining-room floors or even those of English encaustic tiles, frequently seen in hotels built twenty years ago.

A review of the use of tiles in cafés would not be complete without mention of the Maxfield Parrish dining-room for the employees of the Curtis Publishing Company in Philadelphia. All that goes to make up the furnishing of this attractive room, from the mural canvases, full of poetry, color, and life, to the simple dark-stained wooden tables and chairs, has a setting of a deep brown mosaic of Grueby tiles. The geometric pattern of the floor is borrowed from a Moorish design in the House of Pilate in Seville, but much of the special quality of the floor is due to the infinite variety of the tones given the separate tiles in the firing, while the smooth, slightly reflecting surfaces have a bloom, or patina, similar to that of a dark-stained wood floor which is constantly rubbed and waxed.

The new roof garden of the Bellevue-Stratford Hotel in Philadelphia has a Grueby tiled pavement of entirely different character. The material desired by the architects was something not as coarse as brick or red quarries, not as smooth and monotonous as marble, and not as cold as cement or stone. Gray unglazed tiles for the field, with a border of different pattern with some spots of glazed or half-glazed tiles in blues and greens, give the life and interest usually sought by a superfluity of plants and furniture.

In the grill-room of the Copley-Plaza Hotel in Boston this

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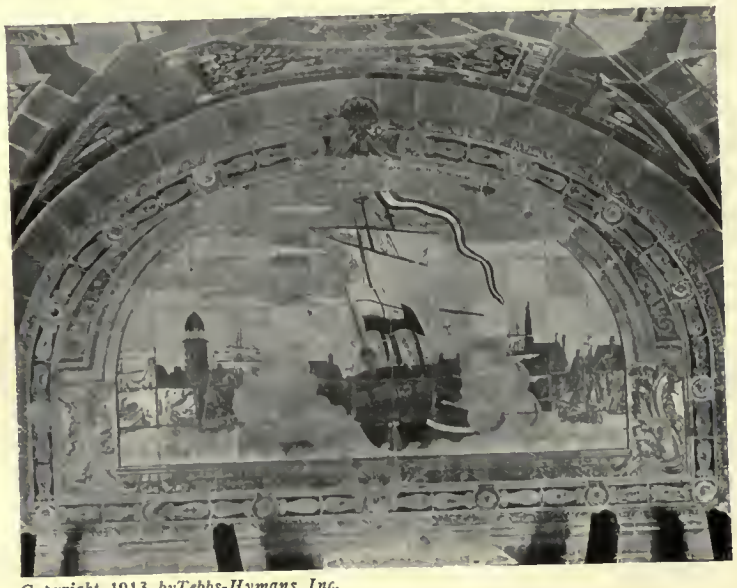
Restaurant in the Grand Central Station, New York City
Warren & Wetmore and Reed & Stem, Associated Architects

style of tiled floor is less successful, because the room needs a warmer and darker floor-surface. We do not see why the chill gray of cement and stone should dominate a room, the purpose of which is to encourage comfort and good cheer, simply because it is located in the basement.

Turning to the opposite extreme of taste in the decoration of the convivial crypt,—the grill-room of the new McAlpin Hotel in New York,— our first feeling is that if there is any limit to the possibilities of colored clay for decorative purposes this is it. On entering this wonderful place of gustatory pleasure our attention is first arrested by the vaulted ceiling, encrusted by a maze of ingeniously molded ornament which a friendly critic states is "serious in idea, but full of energetic action, which, among the leaves, tendrils, and flowers, is fascinating." The same writer describes the general tone of the room as "golden brown of an excellent tone to live with, and which we rarely tire of;" and the glorious red background of the lace-like panels, as "the red of the scarlet geranium."



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Wall Panel, Hotel McAlpin Grill-room, New York City
Frederic Dana Marsh, Designer

The restless effect of this vista is happily relieved by the very interesting wall-treatment at the end of each aisle and transept, formed by the many rows of these overdressed piers and vaults. Each broken wall-space is embellished with a pictorial panel of ceramic painting, skilfully designed by Frederic Dana Marsh. The subjects, representing the maritime history of New York, should be interesting to the patriotic citizen of the great metropolis, as well as to the sojourner within its gates.

The technical excellence of the material used in the finish of this grill-room, whether called tiles, faience, or simply glazed terra-cotta, conclusively portrays the versatility of Atlantic Terra Cotta and bespeaks great credit for the skill and enterprise of its manufacturers, who have evidently solved the technical difficulties of "low," as well as "high toned" glazes. Their palette of colors differs not much from that of the makers of tiles and is fully as varied.

Café, Hotel Devon, New York City
Israels & Harder, Architects

An interior of great interest, because combining the use in one room of all the clay materials used for decoration, is the waiting-room of the new New York Central Station at Rochester, N. Y., designed by Claude Bragdon. The brown Grueby tiles of a high wainscot are bordered at the top by a simple repeating pattern in greens and blues. The lighter-toned tapestry brick wall above is in turn accented by a terra-cotta frieze in which color is used with admirable skill and moderation, and logically leads up to the still lighter tones of the Guastavino ceiling.

Our review of a wide range of tile-work leads us to the conclusion that the technique of the art is, with too few exceptions, in advance of its application. The tile factories have overcome the fault of crazing in white glazed wall-tiles; the terra-cotta companies have rivaled each other in costly experiments; the potters have revived the best in ancient methods with important gain in variety and durability of glazes; but from a practical and æsthetic standpoint, our architects and designers, with a few exceptions, have not mastered the medium, or even begun to exhaust the wonderful possibilities latent in the material.

Procession of Archers

Procession of Lions

Fragments of Tiling Taken from the Palace of Xerxes, Susa

Modern Practice in Hotel Heating and Ventilating

By Werner Nygren of

Messrs. Nygren, Tenney & Ohmes, Consulting Engineers

THE modern American hotel leads in almost every convenience and improvement which mark our progress. As a direct result of this, conditions have developed which were never even thought of when the older hotels were designed. When hotels were built on a small scale, having little or no plumbing, illuminated by oil or gas, and heated by open fireplaces, many physical discomforts were willingly put up with, and the engineering problems which at that time had to be solved were comparatively simple. This is not the case to-day, when a hotel is not only a stopping-place for those who travel, but also a public restaurant, a place of amusement, a club, and a home — all of which necessitate an equipment both costly and complex.

The introduction of steam heat added very little complication. The high-pressure steam plant nowadays required to furnish steam for cooking, refrigeration, and the generation of electric current for light and power has, on the other hand, brought about considerable complication. Conditions incidental to the plant, together with conditions resulting from the tendency to design the hotel with the idea of utilizing every square foot of its plot, even to the extent of going into the ground for space, have created the demand for the extensive ventilating-apparatus which to-day forms a prominent part in the equipment of the up-to-date hotel.

A great deal is expected from a ventilating-plant in such a hotel. Besides keeping the air pure and fit for breathing-purposes, it is required to provide the greatest possible bodily comfort, not only for the guests, but also for the help which toils in the kitchen and other hot and disagreeable departments. It is, therefore, very important that it be given the proper attention when designed, as it cannot do full justice to its purpose under adverse conditions. The mere designing of ventilating-apparatus does not include all that which rightly belongs to this department of engineering. The experienced engineer makes it his business to advocate, specify, or take proper measures against excessive heat and chilling effects, and to confine such heat or chilling effects as cannot be prevented, which otherwise would have a disturbing influence.

Direct Radiator Beneath a Window

If proper precautions are not taken it is futile to expect satisfactory results from any heating and ventilating apparatus, least of all in a hotel. It does not occur to the average person that a room can be well ventilated unless it is kept at a low temperature. Yet this is perfectly possible, and often the case. Besides overheating due to warm floors and walls, which is the most common complaint, down-draft from windows, cold ceilings and wall-surfaces, as well as depositions of moisture, frequently laid directly to defective ventilation, are usually the result of neglect in taking the proper precautions.

Heating Methods.— Direct heating by means of radiators placed on the outside walls beneath the windows is generally satisfactory, and the simplest heating-method for a hotel. Indirect heating, either by warm fan-blast or warm air heated by indirect stacks, if well designed, will give satisfactory results. Heating by radiators having direct communication with the outside air, known as the direct-indirect system, is too unreliable and generally unsatisfactory to be recommended for a hotel.

Irrespective of method, the heating should, as far as possible, be accomplished independently of the ventilation. While the two processes must be considered together, inasmuch as they have considerable influence upon each other, it is of the utmost importance that they do not conflict.

To introduce fresh-air supply at high temperature for the combined purpose of heating and ventilating public rooms should, therefore, be avoided, as it becomes very difficult to secure the proper control by such means. Wherever space conditions permit the installation of radiators it is by far the simplest to accomplish the heating by direct radiation, and introduce fresh-air supply for ventilation at room temperature or slightly above or below same. Moreover, it is a decided advantage to install heating-surfaces below the windows in rooms of this kind, as such heating-surfaces will tend to counteract down-draft and heat the air entering through leaks around the window-sash during strong winds.

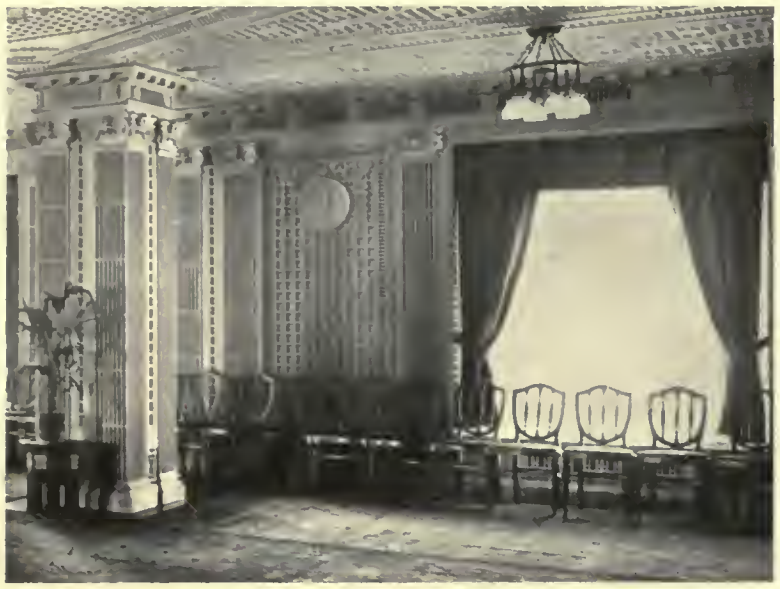
If, on the other hand, as is sometimes the case, radiators are objectionable, indirect heating must be resorted to. This, however, is usually coupled with considerable difficulty, as it involves additional flues and registers, which are objectionable in highly decorated rooms, and indirect heating-stacks, ducts, and fans, which add complication to the apparatus and occupy valuable space in the rooms below.

Fan-blast is required for heating of this character, as natural-draft indirect heat will not operate for rooms kept under a plenum, as is the case with the public rooms in a hotel, where the first consideration is to push back, as far as possible, the air from kitchens and serving-rooms which carries odors.

With a heating-system of this kind the greatest difficulty is to provide space for flues and registers. In order to secure satisfactory results, it is important that the warmed air be introduced near the floor, and in such a manner that it is evenly distributed over the outside walls and at the windows, and to do this without disagreeable drafts. The low velocity which is required to accomplish this necessitates very large and unsightly registers. Floor-registers are not to be recommended, because they invariably become receptacles for all kinds of dirt.

When heating with stacks at the base of the individual flues it is preferable to control the air and leave the steam on the heating-stacks continually. The control of the air can be done either by by-passing the air around the stacks when no heat is required or else by shutting off the air-supply. The latter is usually to be preferred, as it is extremely difficult to avoid draft from registers located near the floor when the temperature of entering air is at or below the room temperature.

In dealing with indirect heat for the bedroom portion of the hotel, it is impracticable to heat the air by individual stacks and individual flues, due to structural conditions, leaving no other alternative than to heat air at central stations and distribute it by means of fans. To install a system of this kind has also many difficulties in the way of securing the proper space conditions



The Registers in the Frieze Conform with the Lattice-work in Pattern

necessary for the distributing-system.

All the above statements as to the heating hold good for either steam or hot-water heating. While steam heating is usually adopted for hotels, this does not signify that steam heating is superior. There is no good physical reason why hot-water heating is not used for a hotel. It is somewhat more costly to install, and since the economy in operation does not enter to any large degree when large quantities of exhaust-steam are available, as is usually the case in hotels, it nearly always goes by the board, despite its advantages. Larger radiators are required for hot-water than for steam heat. This is of some consequence with the architect, who usually finds it difficult to make room for even the steam-radiators.

Steam Distribution for the Heating.— In heating a hotel the exhaust-steam from the plant should be utilized and circulated at a pressure not exceeding two pounds per square inch, and all heating-surfaces and piping proportioned in accordance with this pressure.

Register Grille Placed in a Window-jamb

A return-line vacuum system is preferable to an ordinary two-pipe gravity system, and very much superior to any one-pipe system: first, because steam circulation can then be established at any pressure above, at, or slightly below the atmospheric pressure; second, because the air expelled from the steam is carried away by the return-pipes, together with the water of condensation, thus doing away with air-valves on the radiators; third, because each radiator requires but one control-valve for operation, as the return-valve is automatic and requires no other attention than an occasional adjustment; fourth, because the pipe sizes can be reduced considerably, particularly the radiator connections and the return-piping; and, fifth, because dry returns can be used, which permit mains to be run at the basement ceiling instead of at the floor, thus eliminating trenches.

While there are a number of vacuum return-line system appliances on the market for which all sorts of claims are made, there are but a few that can be relied upon; and it is, therefore, as difficult as it is important to select the right kind. It must be borne in mind that the success of a system of this kind for hotel work depends as much upon noiseless operation and a minimum amount of adjusting as upon the fulfilment of the freely offered guarantees as to economy. Appliances of this kind which have proved successful in factories, mercantile establishments, and even office buildings may prove a complete failure in a hotel.

Temperature Control.— Automatic temperature regulation plays a more important part in a hotel than in almost any other kind of a building. In public rooms, particularly if artificially ventilated, it is not possible to secure a uniformly satisfactory result without it. In the bedroom portion, where hand-control is often all that is provided, automatic regulation is found both practical and economical.

Thermostatic regulation for bedrooms eliminates the unfavorable impression made upon a guest entering his room and finding it cold or excessively warm, due to the fact that the heat has been left turned on or off for a long period — an impression which creates in his mind the idea that there is something wrong either with the heating or with the management.

Automatic heat regulation is also a good investment. It eliminates waste of steam through overheating, which is a saving in fuel when exhaust-steam is not sufficient for the heating-purposes.

Concealing of Radiators.— In a great many hotels it is customary to screen the radiators. This is purely a matter of consistency in the architecture and has no material influence upon the heating, provided ample openings at the top and bottom are provided for air-circulation. Proper screening requires but a very slight increase in heating-surface above the minimum required with the radiators exposed. All radiator-screens should be designed with removable fronts, hinged tops, and be properly lined so as to permit cleaning; otherwise, they are apt to become receptacles for dirt of all kinds.

Ventilating-Requirements for Public Rooms.— As previously alluded to, the ventilating-problem involves certain measures that will reduce the ventilating-requirements to a minimum. An ounce of prevention is worth a pound of cure in ventilation as much as in any other instance. Warm floors and partitions will under certain weather conditions make a room with the sweetest atmosphere seem stuffy and ill-ventilated. No matter how much fresh air is forced into such a room, it will not be comfortable.

In general, it is not possible to force a very large quantity of fresh air into any room without disagreeable drafts if the entering air is cooler than the room

Registers in Piers of a Basement Grill-room

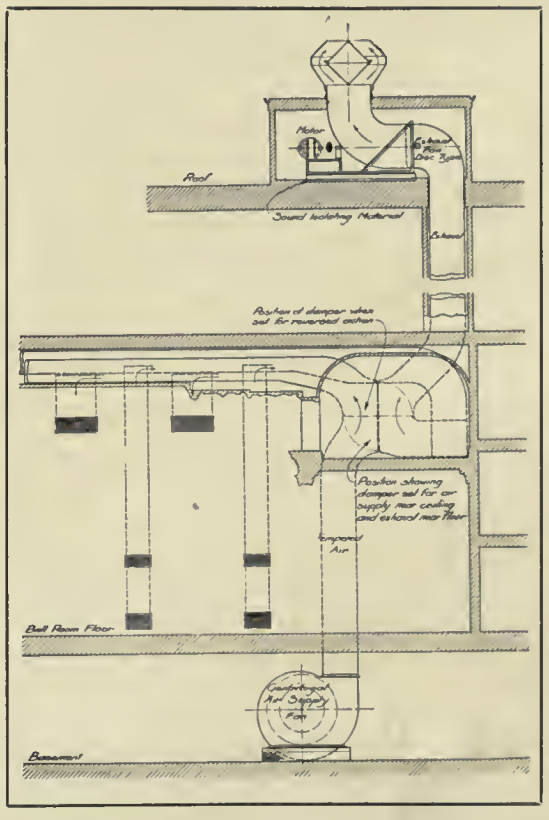
temperature; nor is it possible to exhaust an unlimited quantity of air, for the same reason. Moreover, any attempt to reduce excessive heat by the introduction of a large quantity of air at moderate temperature would mean apparatus of abnormal size, and to do this by a moderate quantity of air at a very low temperature would involve artificial cooling; either of which would increase the first cost, as well as the operating-expenses, far beyond what it would cost to apply the proper protection for preventing excessive heat transmission.

The unsightliness of registers when too large or too numerous is another reason why it is important to minimize as much as possible both the fresh-air supply and the exhaust-ventilation. It must be remembered that the register-openings should under any and all conditions be in direct proportion to the amount of air. The mistaken notion that any amount of air can be forced through an opening, and the repeated hints that a few more revolutions of the fans will compensate for reduction in area of register openings, do not alter the physical laws governing this principle. The sum and substance of it is that the registers must be sufficiently large to permit the passage of the required quantities of air at a certain velocity, which velocity, if too great, will create disagreeable drafts and possible noise at the registers. How great this velocity should be is in turn dependent upon the location of the registers, height of the rooms, etc. The direction of the air-flow must also be taken into account in determining the sizes of the air-supply registers.

A Simply Designed Register Grille on a Stair-landing

The above refers, of course, to such public rooms as require a continuous change of air for the combined purpose of keeping the air in the room reasonably pure and offsetting as much as possible the heat given out by the occupants and the illumination.

Precautions which materially reduce the ventilating-requirements are: walls with air-spaces around shafts containing hot pipes and ducts; partitions with air-spaces separating rooms which are necessarily hot from rooms desired to be kept at a lower temperature; the application of non-conducting material on ceilings over rooms and spaces in which a high temperature cannot be avoided, as well as on walls and partitions where space conditions do not permit air-space construction; a thorough and complete blocking-off of all furring-spaces at floors, particularly at the floor above the basement, so as to prevent undesirable heat rising into the furring-spaces; and proper non-conducting covering on all steam and hot-water pipes and on flues and ducts conveying heat, including those concealed in furring, suspended ceilings, and shafts.



Method of Reversing Air-supply in a Ballroom

The amount of ventilation required for each room is a matter of special study, as it depends entirely upon local conditions to such an extent that two cases are seldom alike. Ballrooms, banquet-rooms, dining-rooms, cafés, lounging and smoking rooms, require different amounts. All require, however, both air-supply and exhaust-ventilation by mechanical means. The dining-rooms, cafés, foyers, reception-rooms, and writing-rooms can, as a rule, be well ventilated by admitting the air-supply near the ceiling and exhausting through registers near the floor; and in individual cases, both near the floor and the ceiling; still, there is no hard-and-fast rule for a successful treatment.

Ballrooms, banquet-rooms, and other similar rooms where large groups of people come together should preferably be provided with special ventilating-systems arranged for reversing, so that the fresh-air supply can alternately be admitted near the ceiling when the exhaust is taken near the floor, and vice versa, in the manner illustrated by the diagram.

This method of reversing, which is quite new, is by no means an expensive feature, as no additional registers or flues are required. The air-supply registers are merely changed to exhaust-registers and the exhaust to supply registers when the reversing occurs.

In case of a ballroom, which is usually of considerable size, it is by far the best to provide individual air-supply and exhaust fans, as shown in the diagram. In such a case the reversing-device can be situated near the room which it serves, although it is not important where this device is located as long as it is accessible and can be properly connected with the air-ducts. Incidentally, it is always desirable to have an individual air-supply fan for a ballroom, as it affords a convenient means for a rapid raising of the temperature of the room after dancing by introducing the air-supply at a high temperature until the desired room temperature is reached.

In the case of banquet-rooms and other smaller rooms kept at constant temperature, in which upward ventilation is at times

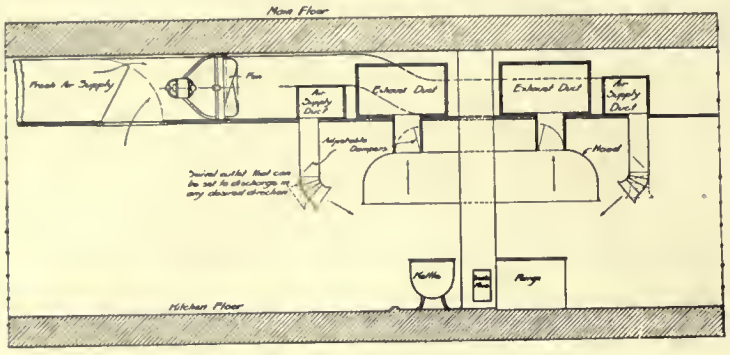
Wall Decorations Designed in Conjunction with a Register

desirable, the reverser can as a rule be located in the basement, the air-supply taken from a main trunk duct supplying several rooms, and the exhaust taken from the reverser to a general exhaust-fan.

Toilet-rooms require, as a rule, no air-supply ventilation, but should have very active exhaust and be provided with louvres or registers in the doors for ingress of air to make the exhaust-ventilation effective. Interior bathrooms should be ventilated in a similar manner.

Treatment of the Air-Supply.— The fresh-air supply before it is introduced is required to be cleaned at all times, tempered in the colder weather, and humidified only under exceptional conditions, and when specially required.

The cleaning of the air is done either by air-washers or by dry filtering. The tempering is done by passing the air over coils or stacks before it enters the blowers. The moistening is done by the air-washers, when such are installed, and by evaporating water in pans located in the tempering-coil casings when no air-washers are used. The moistening-requirement in a hotel is, however, very small, and in some localities entirely uncalled for. For this reason, air-washers are objectionable in hotels near the seacoast, where the atmosphere is usually moist, because they add moisture at times when excessive moisture prevails. Dry filtering by means of cheese-cloth filters is, on the other hand, unsatisfactory in very smoky localities, although it answers very well in hotels located where the atmosphere is reasonably clear, as in New York and Boston.



Hood Exhaust for Kitchen and Method of Supplying Fresh Air around Steam Fixtures

The tempering of the air-supply is a very important process, that must be done evenly and accurately. Automatic heat-control for the tempering-coils is indispensable in connection with this process.

Ventilation of Working Departments.— The ventilation of the boiler-room, engine and machinery rooms, kitchens, bakeries, sculleries, serving-rooms, pantries, laundries, and similar rooms is of the utmost importance, and cannot very well be excessive. In matters of this kind it is important, besides securing comfort for the employees, that all heat, vapor, and odors be confined as much as possible to the respective departments. This can be accomplished only by proportioning the ventilation in such a manner that the exhaust-ventilation in these departments becomes greatly in excess of the fresh-air supply. The reverse should, of course, be the case in the ventilation of the public rooms, so as to establish air-currents away from the public rooms. Local ventilation and heat-removal are of paramount importance. In the case of the kitchen, a powerful exhaust should be provided from the hoods over the ranges, broilers, kettles, bain-maries, urns, etc. The same holds good over bakery ovens and boilers, dryers and mangles in laundries. In the boiler-room, engine-room, pump and machinery rooms, the air-supply should, as far as possible, be distributed near the floor, and the exhaust taken from the ceiling, avoiding strong air-currents over hot surfaces. The air-supply for a kitchen must be distributed with considerable care, as the temperature of a kitchen is under any condition necessarily high, and cold drafts are, therefore, very objectionable.

Hotel Kitchen, Showing Fresh-air Ducts with Swivel Outlets for Discharging Air in Any Direction

Considerable fresh cold air must constantly be supplied to a hotel kitchen in order to keep down its temperature and make the exhaust-ventilation effective. Such constant air-supply should, therefore, be distributed all around the room, and as far as possible from the ranges and steam-fixtures. It is not always possible to introduce air at low temperature at the ranges, on account of the draft; and since it is inadvisable to add any heat to the air-supply, on account of the temperature in the room, it is most expedient to arrange for an intermittent air-supply near the ranges and steam-fixtures, as shown in diagram below.

Air taken from a cooler portion of the room can thus be recirculated, merely producing a fanning effect, at times when it is objectionable to introduce unheated air, and air at external temperature introduced when not found objectionable.

Ventilating-Apparatus.— Centrifugal fans are the proper type to use for the air-supply system. The same type should also be used for exhausting air under any appreciable resistance, while disc fans can be, and often are, used for exhausting air when the flue-velocity is low and the resistance is slight.

Both air-supply and exhaust fans should be made as large as practicable, to insure efficiency with the minimum operating-cost.

Fans should all be driven by slow-speed electric motors, direct-connected to the fan-shafts, and designed for variable speeds of considerable range. The slow-speed principle is very important, because it is more economical to run large ventilating-fans at slow speed than small fans at high speed, and, furthermore, the slow-speed fans are practically noiseless.

For conveyance of air, galvanized iron ducts and flues should be used throughout, in each case forming a continuous passage for the air from the air-supply fans to the registers, and from the exhaust-registers to the exhaust-fans. Air-passages formed by furring, suspended ceilings, and plastered coves are not only unsanitary, but increase the fire risk to such an extent that they should never be resorted to.

The velocities and formation of the ducts and flues cannot be entered upon to any extent in this article. For the sake of economy in operation, it is advisable to proportion the ducts and flues as generously as possible. Individual air-supply flues should not be proportioned for a higher velocity than twelve feet per second, whereas the velocity in the individual flues for exhaust

should not exceed ten feet per second. The velocity in the main ducts can, of course, be considerably higher, depending in turn upon their size and length. A velocity of thirty feet per second may be considered conservative in the main trunk ducts at the blowers, with the reduction in velocity as the distance from the fans increases and the cross-sectional area decreases. The same holds good in reverse proportion for the exhaust-ducts, with the exception that the velocity at the inlets of the exhaust-fans should not exceed twenty-two to twenty-four feet per second. There is, however, no hard-and-fast rule, as local conditions are determining factors to a very large degree.

The disposition of ducts and flues is no small problem. This can be solved only by the most exhaustive study when the plans are being prepared. Vertical flues naturally go back of the furring, whereas the main ducts are generally run at the basement ceiling.

Hotel Laundry, Showing Exhaust Hoods over the Mangles

Central Plant.—The power plant, which by necessity is a part of every large hotel, is in itself a large problem and too intricate to be more than briefly commented upon in this article. Some of the larger hotels in this country have boiler plants ranging from two to three thousand horse-power capacity and electric generating plants capable of developing from 1,200 to 1,500 kilowatts. Such an equipment, with the number of appurtenances and the piping required in connection with the same, together with the main appurtenances of the heating and ventilating apparatus, the refrigerating and ice-making plant, elevator machinery, pumps, tanks, and heaters of the plumbing-system, air-compressors, pneumatic tube and vacuum sweeping equipments, usually occupies an entire sub-basement to such an extent that workshops and store and supply rooms required in connection with the plant have to be located on the floor above. A boiler plant of this kind is usually equipped with mechanical stokers and forced blast. The electric current, which invariably is direct-current, is generated by dynamos driven by direct-connected steam-engines, usually of the Corliss type, running at slow speed.

The exhaust-steam from the power plant in a large hotel is usually abundant and a by-product too valuable to be wasted. Besides using it for heating, and for warming of the air-supply in the colder weather, it should be utilized for heating water for laundry and domestic use, as well as for refrigeration when this is practicable.

To heat water for laundry and domestic use by exhaust-steam represents a considerable saving over using live steam, and is in itself quite simple. It involves no special appliances, with the exception that the hot-water heaters must be provided with sufficiently large steam-coils to permit free circulation at low pressure, and connected with the vacuum return-system whenever the heating-system is provided with such.

To utilize exhaust-steam for refrigeration involves the installation of an absorption-type machine. Such an installation is both feasible and economical, provided the condensation water used by the machine can be utilized to advantage. An absorption-machine requires more water for operation than a compression-machine, and to dispose of this water to advantage involves special tanks and pumps for storage and conveyance of the water in such a manner that it can be used for domestic hot-water supply.

When utilizing the exhaust-steam for heating and other purposes it is very important that the lubricating-oil be extracted as completely as possible, so as to avoid accumulation of grease in the system, which in time may cause injury to the boilers and clog up the pipe-lines at points where grease is most apt to collect. Ordinary small-bodied grease-extractors are of but little use for this duty. Tanks having large cubic contents and filled with chain or other suitable contact surface are to be preferred. Usually it is even desirable to pass the steam through two of these tanks and, besides, filter the water of condensation before it is fed to the boilers.

The most important of all the demands made upon the mechanical equipment of a hotel is efficient and uninterrupted service in all its departments. Other very important demands are economy in operation and a low maintenance and depreciation cost. To curtail service is not economy, nor will it be tolerated in any first-class hotel. Good, prompt, and uninterrupted service, which is every hotel manager's aim, must when demanded be secured in every department, regardless of expense. It is therefore of the utmost importance that the most efficient machinery and appurtenances be selected; that ample capacity be provided throughout, including some spare capacity permitting of proper care of the apparatus; and that everything be under complete control, so that no energy is wasted when not required for useful operation; all of which, if not properly reckoned with in the arrangement and design of the space occupied by the mechanical equipment, will add considerable to operating expense—the usual reason why the operating-cost is correspondingly greater in some hotels than in others.

Hotel Engine-room, Showing Direct-connected Generators, Elevator Pumps, and Outlets for Circulating Fresh Air

The Railway Hotel

Its Function, Planning, and Service Equipment

By Francis S. Swales

THE railway hotel has as its primary reason for existence the fact that railways must traverse long stretches of country where towns have not been established, and because occasional resting-places are necessary for persons who cannot endure a long, continuous journey; secondly, because in too many instances the ordinary hotel had become a place where the guest rented from the proprietor the mere privilege of buying what he could from the servants and taking such accommodation as he could obtain. The management of such hotels was of very uncertain nature, and the food often of such questionable quality that before starting on a long journey it became necessary to take many precautions to prevent real hardships to the traveler. Thirdly, the recognition by the railway companies that, by providing good hotels at the remote and beautiful places along their routes, many tourists and holiday makers would be attracted to points at distances from their homes, and increased passenger traffic would result. The profit from traffic makes it possible for certain of the railways to establish excellent hotels at many points where private enterprise on such a large scale would be impossible, owing to the many difficulties; such as the initial construction problem, the large advertising propaganda required to make known the existence of the hotels, and more especially the low margin of profits to be made — even if any profit were apparent.

The railway hotel may be classed in three types, created by locality and special conditions: *First.* In many localities such as the arid plains and desert lands of the southwest of the United States the hotels are mere places for breaking long and tiresome journeys — "oases in the desert." *Second.* As in the northwestern wheat lands of North America, they are temporary lodgings for the traveler bent upon errands of business, or the home for the time being of the settler or investor, and in all respects similar to the ordinary commercial hotel. *Third.* The "season" type, chiefly for purposes of rest and recreation for the class of travelers whose object is pleasure and whose demands are for the best there is of everything. "Mountain-climbers," wealthy tourists and sightseers, sportsmen, financiers on their way to mine or lumber tract, and people whose life is spent in fashionable hotels, whether in the city or country, railway "parlor"-car and "ocean greyhounds," constitute the majority of the "house count" at this type of hotel, which is maintained in the Rocky Mountains, on the Pacific Coast, and in Canada.

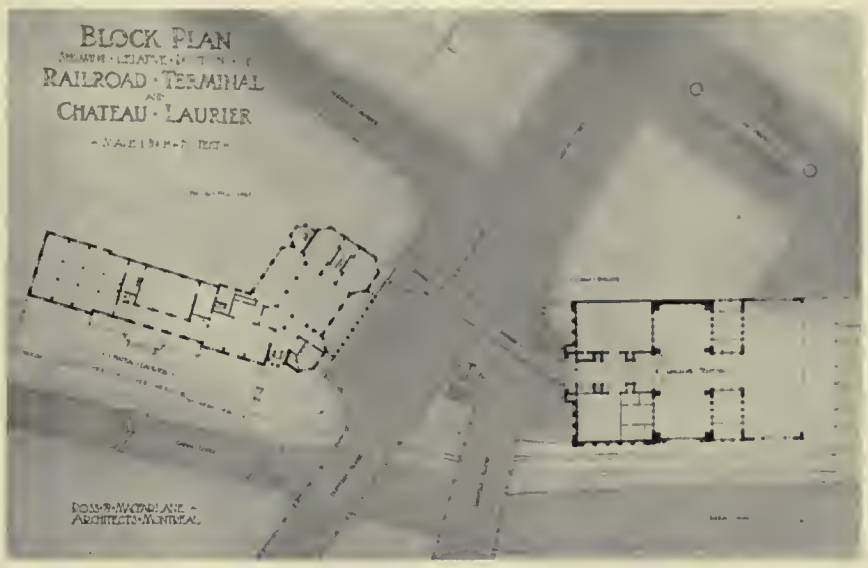
Where the hotel is situated in uninteresting country — where the shriveled trees planted at the railroad station are all to be seen for miles around — its *raison d'être* the breaking of a tiresome journey, the climate exhausting, trains few and far between, and means of conveyance from the station unobtainable, the hotel becomes an adjunct of the sleeping-car and dining-car department of the railway; the "refreshment-room" and some form of porch for protection against sun and rain are the essential features, and the effectiveness of the building the only charm. Such hotels or "railway inns" are usually in conjunction with the stations, either adjoining the platforms or within a short distance, and in communication with them by means of a covered way; though the better and most modern types, as those along the Santa Fe Railroad, at Albuquerque and Las Vegas, New Mexico, and The Cardenas, at Trinidad, Colorado, are set back in the form of courts, with the guests' rooms placed at a distance from the noise and smoke from passing trains.

The type of hotel built by the railways at junctions and busy towns to enable passengers to find safe and reasonably good accommodation is based upon the British idea of making profit at the station and inducing the traveler to keep to the railway by which he arrived. The worst type is that built as part of the railway station — either as a wing or above the waiting-rooms. In Great Britain, at London and Leeds, the hotels of the Midland Railway and, at Glasgow and Edinburgh, those of the Caledonian Railway are among the best to be found in appointments and management; but are objectionable because of noise, vibration, and dirt, owing to abutting directly on the railway lines. A better plan is that adopted by the Midland Railway at Manchester, and the Caledonian at Aberdeen, where the hotels are built apart from the stations, away from the tracks, and communicate with them only by means of long covered passages. A similar idea is the arrangement of the Château Laurier, at Ottawa, Canada. The subway passages between the Grand Central Station and the Hotel Belmont in New York indicate what is probably the best arrangement to meet the desire to have the hotel in communication with the station and yet separate from it. The traveler can pass without cross-traffic obstruction from

The Alvarardo, Albuquerque, New Mexico
Chas. F. Whittlesey, Architect

train to hotel, is protected against inclement weather, and, if unhampered with hand baggage, can easily reach his destination without assistance of cab or porter.

Aside from the inconvenience to the guest who desires cleanliness in all things and quietness during his sleep, the combination of an hotel, which is fundamentally a place of residence, with a railway station, which is a business machine, is objectionable because it forms an obstruction to the future extension and development of the station and approaches, which ever-increasing traffic is sure to make necessary.



Block Plan of Railroad Terminal and Château Laurier, Showing Subway Communication

A railway station is the "gateway of a city," and all forms of obstruction to traffic at such gateways should be prevented. The combination of hotel and station is practically non-existent in Continental Europe, and its unpopularity is sufficiently established in the United States, so that future examples are unlikely. At Winnipeg and Calgary, Canada, however, the experiment is again being tried; but, on the other hand, the new hotel of the Canadian Pacific Railway at Vancouver is placed at a distance of several hundred yards from the station, and is in every way designed for purely hotel purposes. Where municipal or railway supervision is exercised as to vehicular traffic and charges, and the distances are not too great, the plan of keeping the hotel entirely separate from the railway buildings is indubitably the best arrangement.

In general, it is the scheme adopted for the third classification of hotels — such as those in the Rocky Mountains — notably by the Canadian Pacific Railway Company. It enables the hotels to be placed at particularly advantageous sites, with commanding views of the country and away from noise and traffic. The importance of site appears to have been given consideration by the Canadian Pacific more than by any other of the hotel-builders in modern times. The positions of its hotels — the Château Frontenac at Quebec, the Empress at Victoria, the Banff Springs, the Lake Louise, the Glacier, and Algonquin Hotels, and Emerald Lake Châlet — are certainly unsurpassed, and probably unequaled, by any others in the world.

These large mountain and city hostelries of Canada are being built for future rather than merely present needs, although the rapid development of the country is straining railroad and hotel accommodation everywhere. As to appointments, everything known to the best hotels of New York, in relation to rooms for public convenience and entertainment, is introduced. The decorations, however, are perhaps less pretentious and more domestic in character. The mechanical and electrical installations and kitchen equipment combine the best practice of Europe and America. Small or "single" bedrooms are discountenanced, and large rooms, with dressing-room and bathroom adjoining each, fitted with remarkably fine plumbing-fixtures and tiled walls and floors, are the rule in the newest houses, and in the extensions to the older ones. Suitability of planning and use of materials to location and conditions of climate are demanded; protection against fire by every means is insisted upon; and last, but not least, the terraces, outdoor bathing-pools, roof-gardens and mountain planting, and the tasteful furnishings, make the railway hotels of Canada an interesting class by themselves.

As to the planning of the railway hotel, like all other hotels, it differs principally in point of number and arrangement of rooms for public and private entertainments, the number of bathrooms required, and the arrangement and equipment of the steward's department; and depends largely on whether the hotel is "run" on the European or American plan; and during seasons only, or through all the year.

The essential difference between the European and American plans is that the "European Plan" is based on the European hotel, which is a rooming or apartment house in which the guests' rooms are often, though by no means always, under one management, and the public rooms, where refreshment is served, are under an entirely separate direction. The manager of the house fixes the charges for apartments and room service, but meals constitute a separate charge, and the guest pays only for what he orders. The "American Plan" and, in Europe, a similar arrangement known as *en pension*, are enlargements of the "boarding-house," where the "rate per day" includes meals.

The Cardenas, Trinidad, Col.
Chas. F. Whittlesey, Architect

The El Tovar, Grand Canyon, Col.
Chas. F. Whittlesey, Architect

The *menu* is made up by the manager, who usually rules the entire house. The guest pays for all meals, regardless of whether he takes or leaves them. The American plan is that in which the guest takes what the house gives for a fixed price; the European plan is that in which he pays the price of each item that he requires.

The American plan requires a comparatively simple kitchen and services, on the principle of the ordinary residence. The public rooms are often purposely inadequate, to compel the guest to rent "private sitting-rooms," or suites. The plan commends itself only to travelers of limited means, and in but very few places is it profitable to the proprietors as compared with the more satisfactory European plan.

The accommodation of a modern hotel usually provides about an equal number of cubic feet of public and private space; that is to say, half the cost, on a cubic foot basis, goes into bedrooms, baths, etc., and the other half into lounging and entertainment rooms, restaurants, kitchens, storage and service space. The public rooms usually required include, on the principal floor: rotunda or lounging-room, provided with booths for news, cigars, drugs, flowers, and haberdashery, telephones, telegraph, and cabs; dining-room, restaurant, and breakfast-room, each with separate service-rooms; offices; drawing-room; ladies' retiring-room, with toilet-rooms adjoining; writing-room; library; smoking-room, with gentlemen's toilet-rooms adjoining; baggage room and porter's room and parcel room. On the principal floor or in the basement story: barroom, or buffet, or both, with lavatories adjoining; billiard-room, provided with seats for onlookers; barber shop; ballroom or banquet hall, with reception-room adjoining, and with lavatories for each sex; and the kitchens. In the basement: stewards' departments, helps' dining-room, helps' club-room, helps' lockers, baths, and toilet-rooms. On the ground floor, or in a mezzanine, or on the first floor above: the "ordinary" — or superior staff dining-room — and dining-room for maids and children and for visitors' valets.

As regards the upper stories, practice in planning has varied a great deal in the past twenty years. About twenty years ago one bathroom to five rooms was about the greatest number permissible; ten years ago, one bath to three bedrooms was deemed very *de luxe;* at the present time suites are limited to very low numbers, all rooms made communicating, each provided with a bath wherever possible, and commodious closets to every room. Formerly "*the* service-room" was on the ground floor, and orders were all sent through "*the* office." Modern practice is to provide several service and linen rooms on each floor, also an office for a "floor manager" or "cashier," who, in addition to effecting prompt service, provides the necessary supervision over maids, janitors, waiters, bell-boys, and porters, and prevents chance visitors from obtaining access to the wrong room.

In a well-organized house, the duties of the house manager cease at the entrance to the rooms where any refreshments are served, and from that point down to the entrance where goods and servants pass. All dining-rooms, helps' rooms, provisions, stores, etc., come under the control of the steward. For the proper segregation of departments a separate entrance should be provided for baggage, which in no case should interfere with the steward's department. The house manager and steward should both report to the managing director of the company. In Europe the *chef* and *maître d'hôtel* are usually men who have been through the experience of the kitchen from scullery-boy to chief cook, and serving-room apprentice to head waiter. The opinions of such veterans as to the arrangement and details of kitchen, dining-room, and other services are valuable to the architect. In America such experience on the part of manager or steward is not common. The manager is often a clerk who has been promoted; the steward sometimes a mere kitchen clerk; and the architect must go to the *chef* or the head waiter for any special information. In the planning of the kitchen, the *chef* and head waiter are usually opposed as to arrangement of equipment, function of serving-room, and relation between kitchen and dining-room. The ideas of steward and house manager run to opposite extremes, and experience with all proves the Gilbertian paradox that:

> Where everybody 's somebody
> Nobody 's anybody.

In a word, American practice has the tendency to divide the hotel into four (instead of two) departments; viz., (1) house management, (2) dining, (3) cooking, (4) supplies and help management.

The requirements of the service portion of a railway hotel do

Swimming-pool and Sulphur Bath, Banff Springs Hotel, Banff, Alberta
W. S. Painter, Architect

not differ to any great degree from those of large city hotels. It would require a special article to treat this subject adequately, but the following points are essential: (1) Service-pantries should be introduced between dining-room and kitchen. (2) At least two batteries of doors should separate the dining-room from kitchen. (3) Sculleries, for crockery, silver, and glass, should be near the waiters' entrance to kitchen, but it is preferable to have all dishes and silver sorted in the dining-room and sent down to sculleries by dumb-waiters. (4) Ice-sinks, cold-plate refrigerators, tray-tables, and hot-plates should be located near serving-tables in the kitchen. (5) As to cooking-equipment, central ranges, with *bain-marie* and salamander at the end nearest the serving-tables, are preferable to wall ranges, whenever there is sufficient space to provide ample circulation on all sides. Down-draft flues and freedom from obstructions as to the top of range are desirable. Serving-tables should be placed at right angles to the direction of ranges and cooks' tables parallel with ranges wherever possible. Soup-kettles and stock-pots should be placed on a metal "safe," or kind of sink, with trapped drain, and they should be convenient both to the serving-tables and the cooks' preparation-tables. The grills, *garde-manger's* department, and still-room should be as near the entrance to service-room as possible. The confectionery desserts and ice-cream departments should be near the still-room. The vegetable steam-ovens should be placed near the vegetable preparation room, and the latter should be adjoined by its refrigerator. (6) Near the central cooking-space there should be provided the following refrigerators, with sufficient space for one day's storage: *A*, fresh meat; *B*, fish; *C*, poultry and game; *D*, fruit; *E*, milk and cream; *F*, butter and eggs; *G*, shell fish and oysters; *H*, second cook's refrigerator; *I*, cut meats, which should adjoin the grills; *J*, cheese; *K*, salt meats. Refrigerators *D*, *E*, *F*, and *J* may be placed in connection with the still-room. *G* may be included at the oyster bar. *H* should be near the central range. A number of refrigerators are required for cold meats, salads, *hors d'œuvres*, etc., in the *garde-manger's* department, and further refrigerators are required in the pastry, confectionery, and ice-cream departments, and one in each serving-room. The refrigerators required for the various ices, sherbets, and ice-cream, to obtain proper results, require a careful specification and the experience of a first-class maker. We are, all, familiar with the criticism of the English hotels, of which it is said that "nothing is served really hot, except the ices." It might be shown that at many an American hotel the ice-maker has to extract the "ice" from the can with a pair of tongs, as the "shell" will be frozen hard while the center remains liquid. In addition to the above, a number of large storage-refrigerators are necessary at hotels where there is any danger of the daily supply being cut off (and it may be said that the danger exists at every hotel in the world). Iced water should be supplied to all rooms, and constitutes a considerable item of expenditure on refrigeration. (7) The bakery should be equipped with separate ovens for bread and pastry, and with a small steam-heated proofing oven, and also a good pastry batch-mixer. The wide-mouth oven with balanced doors and electric lantern is the best type. The weight of a large oven is about one hundred tons, and requires special floor construction. (8) The pot-scullery should be near the cooking-space, but removed as far as possible from the entrances to the dining-room. (9) A great many sinks are required,— from two to four in each department and main serving-room. Those in which glass, silver, or crockery are washed should be of wood (teak). (10) Motors are required for the following purposes: *A*, batch-mixer in pastry department; *B*, ice-cream freezer; *C*, silver buffing-machine in silver-scullery; *D*, dish-washing machine in crockery-scullery; *E*, mincing-machine in *garde-manger's* department; and when there is a roasting-range, *F*, for turning the dangles and "jack."

Upper Side of Château Frontenac, Looking from the Citadel
Bruce Price, Architect W. S. Painter, Architect of Wing at Left

The roasting-range — though almost, if not quite, unknown in America — will be part of the equipment of every good hotel of the future, and is now being introduced in the new hotels of the Canadian Pacific.

How many people know the difference between "roasted" meat and "baked" meat? What is the difference in operation between "baking" a pie and "roasting" beef, when, in fact, they are cooked in precisely the same way, in the same oven? The difference between a "roasting-range" and the ordinary range is that the latter is a range with ovens for *baking*-purposes; the former consists of an open fireplace before which the meat is revolved on "dangles" attached to a "jack" from which it is suspended. The meat is *roasted* in the open air, and all its natural juice retained. In the baking-range a large volume of the meat is evaporated and carried away through the oven ventilators.

Château Frontenac, Looking up the St. Lawrence toward the Citadel
Bruce Price, Architect

The Blackstone Hotel, Chicago, Ill.

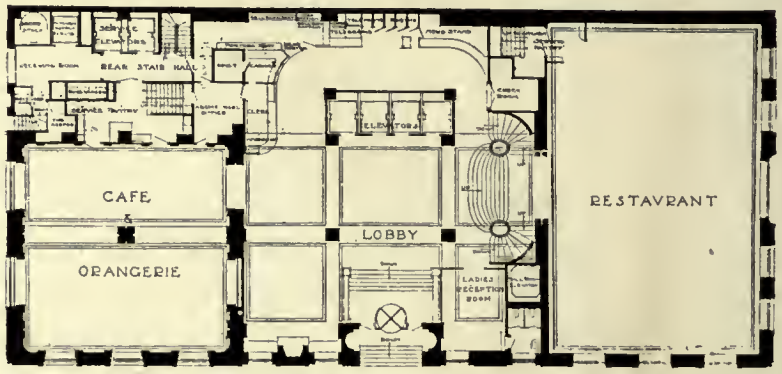
THE BLACKSTONE HOTEL

MARSHALL & FOX, ARCHITECTS

THE design of the Blackstone Hotel is a modern version of the architecture of the French period of Louis XVI, and exteriorly it may be said to be the most attractive and ornamental hotel structure in America.

It is constructed of granite for the base story, the remainder of the lower stories being carried out in Bedford stone, while the main body of the building is of a terra-cotta color face brick, with all the window trims and other ornamentation of white tile. The upper stories, including those of the Mansard roof, are of green tile relieved with white ornament, the whole making a striking effect. As all the bathrooms are on the outside, there are different-sized openings on the façade; but their skilful arrangement preserves a perfect unity and symmetry seldom found in a large building of this type.

The main entrance to the hotel is in the middle of the south frontage, and opens directly into the main lobby, to the right of which is the ladies' reception-room; and further to the right is the broad staircase leading to the main dining-room, which occupies the whole frontage on Michigan Boulevard. Straight ahead through the lobby are the elevators, and close at hand are the clerks' counters, telephones, check-rooms, and news-stand.



Office Floor Plan

Detail of Main Entrance

Detail of Lower Stories on Michigan Boulevard

View in Lobby, Looking toward Stairs Leading to Main Restaurant

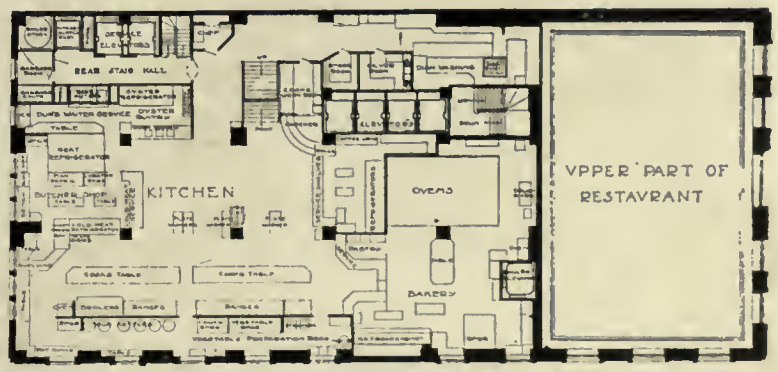
Staircase from Michigan Avenue Entrance

The dining-room floor is one-half a story above that of the lobby, and on the next floor above this are located the kitchen, bakery, pastry shop, and various service arrangements, with the beginning of the dumb-waiter service, which extends through to the top of the building, connecting with service-rooms at every dining-room and on every other guest-room floor, all of which are fully equipped with ice-boxes, sinks, telephones, etc.

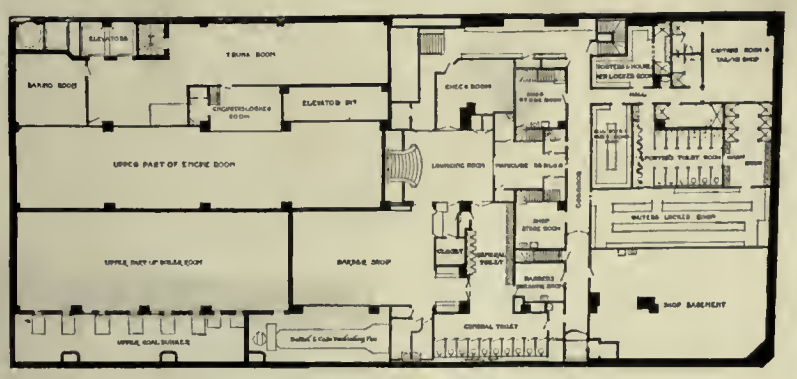
The architecture of the public rooms is derived from that of Little Trianon, of Versailles in the time of Louis XVI. The main dining-room is finished in white, and is brilliantly lighted by immense crystal-and-gilt electroliers. Around the windows is a border of grille-work, serving the double purpose of being ornamental and at the same time a means of ventilation.

The kitchen of The Blackstone is well worth serious study, for in its building much attention has been given to the tremendous problem of providing service for so large a hotel. It is most conveniently located, being a whole flight above the large café and half a flight above and below the main dining-room and banquet-hall respectively. The accompanying plan of the kitchen floor fully describes this service, one feature of which is the separate room where dishes and silver are washed, with electric hoists for transferring them from the dining-rooms.

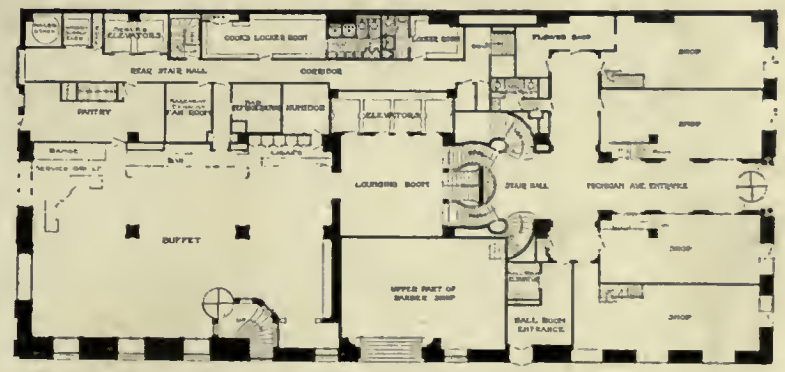
Typical Floor Plan



Kitchen or First Mezzanine Floor Plan



Basement Mezzanine Floor Plan



Club or Ground Floor Plan

THE BLACKSTONE HOTEL, CHICAGO, ILL.

MARSHALL & FOX, ARCHITECTS

The Blackstone Hotel

Some Interesting Features of Its Plan and Equipment

By Tracy C. Drake

THE mistake so continually made by the owners, promoters, architects, and managers of most hotels in this country is the injection into the construction, furnishing, and operation of that spirit of commercialism and mediocrity which is essentially foreign to the atmosphere of what we call real home life. The nearer a hotel can approach to the home itself, the more it appeals to the better class of discriminating American travelers. One hotel in this country which has attempted to arrive at this ideal is The Blackstone, in Chicago, known as "The House of Harmony"; and having secured the gold medal of the American Institute of Architects, Illinois Chapter, for its architects, Messrs. Marshall & Fox, for seven different reasons, this hotel has become the most talked of in the United States, because in its construction and operation it has *established* precedent in such a remarkable way in its details, instead of following it and taking the cue from other hotels already built.

Fanciful as some of the intentions of the owners were originally said to be, rash and visionary though they were called by many well-posted people, speculative though they were termed because of their avowed declaration to break away from cut-and-dried methods of hotel construction and operation, the fact has been clearly demonstrated, after three years of active existence, that these owners were working on no theory at all, either in the conception or in the development of this hotel, but that every phase of its growth and business expansion was founded upon intuitive judgment and substantial facts.

Unlike most hotels of the present day, the kitchen is on the floor above the office instead of below it, both on account of the light, air, and sunshine obtained, and because of centralizing the service by placing the main restaurant, marble room, and club grill on the two floors below, and the banquet hall and private dining-rooms on the two floors above. The pantries and kitchen really occupy distinctive mezzanine floors and, therefore, do not take away space which might otherwise be used for sleeping-rooms and suites, these floors still being of ample height (up to eleven feet) to secure perfect ventilation; but added to the natural ventilation secured by having this department on an upper floor is a powerful vent-shaft for changing the air constantly and removing all odors from the entire floor. No pipes or ducts are permitted on the kitchen ceiling, with the single exception, in one portion, of the refrigeration-pipes necessary to supply the ice-boxes immediately adjoining. The employees' kitchen and dining-rooms are directly over the auditorium of the Blackstone Theater, across the alley from the hotel, but connected with the main kitchen service-pantries by a bridge. Skylights, as well as windows, afford magnificent light and ventilation for these rooms.

Besides the two regular service elevators, which stop on the kitchen floor, there is a special plunger elevator for kitchen supplies only, running from the basement to the kitchen proper, this elevator-shaft being used above for the main ventilating-shaft, the flues leading to which are ingeniously hidden on the banquet-pantry ceiling directly above the kitchen itself. The main battery of storage refrigerators for the entire hotel supply, including meats, vegetables, fruits, game, fish, butter, eggs, milk, cream, cheese, and wines, is located close to the ice-making machinery plant.

The Blackstone was the first hotel to install a model system for making absolutely pure ice, in which the freezing-process begins at the outside of each can, the water being kept in bubbling motion until the cake closes up, just before which all the impurities that might be in the water drop down into a receptacle below the cake and are cut off and thrown away. Ice is, however, not used in the room service to guests, for ice-water is delivered in vacuum carafes, which are not only absolutely sanitary, but beautiful in appearance and effective in keeping the water cold for forty-eight to sixty hours, if desired. These are filled with double-filtered, ice-cold water, the supply running through a two-hundred-foot coil of block-tin pipe, immersed in a bath of brine within the service-pantry refrigerator itself. This method has effected a marked economy in the consumption of ice.

The service from the kitchen to the private dining-rooms, adjoining the Art Hall, and to the various private pantries on the floors above, is maintained by a battery of electric dumb waiters, which operate with such facility that meals in rooms can be served as hot and as satisfactorily as in the public cafés below.

The main restaurant, being several feet above the lobby, which is also several feet above the sidewalk, permits of attractive shops along the boulevard front underneath the restaurant, the rental of which practically pays the ground rent for the entire hotel; and by descending several steps below the sidewalk the Club Grill has been provided for men, where the atmosphere is that of a high-class club rather than a public house.

The typical bedrooms of The Blackstone are different in shape from those of any other hotel in America. The front of each bedroom is narrowed three feet on each side, making a sort of alcove effect, in which the window, being about double the ordinary size, is placed. By means of this projection in each room a space of six feet by eight feet has been provided for individual bathrooms, thereby insuring an outside window for every bathroom in the hotel. The space occupied by the bedrooms, therefore, suffers no loss, as the depth of the room offsets the narrowed part at the front and permits closets to be at the entrance end of the room instead of on the side, as is usually customary, while maintaining an exact and proper proportion for each room. This architectural feature was so startling an innovation that it was condemned unequivocally by many leading hotel men; and in order to prove the correctness of their judgment, the owners and architects had a typical room built, completely furnished and equipped, and judgment passed upon it by scores of friends and prospective guests before the idea was definitely adopted and carried out in the final plans.

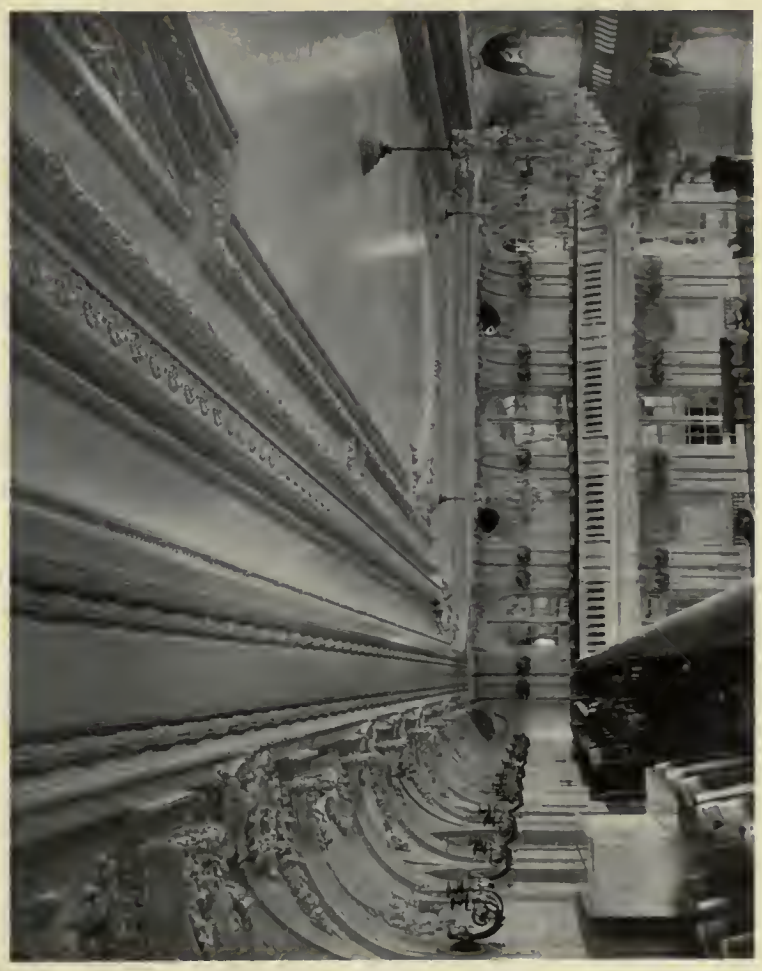
Every bedroom, therefore, has its own attached bathroom with an outside window. The adoption of this feature was also severely criticized and attacked by many hotel men, whose interest was naturally focused upon this new conception in their line of business. "Why give up valuable space for bathrooms?" was repeatedly asked. "Why not have inside bathrooms, with adequate ventilating-ducts, as has been customary in practically all leading hotels of the country?" The answer to this was short and to the point: "Would you build your own home with an inside bathroom?" This plan, therefore, in addition to providing outside bathrooms, enlarged the capacity of The Blackstone by nearly three floors of rooms that otherwise would be lost, and has given a correspondingly increased earning-power above any other hotel of its ground area ever built.

The entire engine-room equipment, in the sub-basement; the laundry and linen rooms on the twenty-third story, far up in the light and air — subsidiary linen-closets being on every floor below; the battery of elevators, occupying an entirely separate shaft by themselves, outside of the building proper; the arrangement of the public lobby to represent the hall of a magnificent residence (this being accomplished by placing all the working department behind the elevators); the employees' locker-rooms, being under the broad Michigan Boulevard sidewalk, thereby securing outside light, air, and ventilation; and the simplicity with which many operating-details are handled, thus showing the advanced thought and practical ability of the managers and architects, have all combined to produce a most unique hotel, which, by its daring conception, its harmony of thought, and its ease of operation, has already commanded the admiration and respect of the traveling public, as well as of veteran hotel men from all over the world.

Ballroom

Decorative Feature at End of Art Hall

Main Restaurant



Detail Showing Ballroom Cornice and Gallery

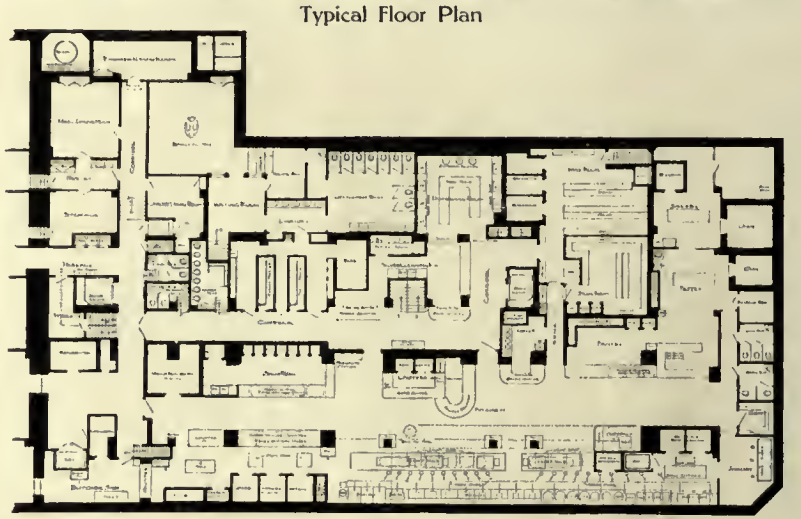
Service-Pantry Entrance in Main Restaurant

THE BLACKSTONE HOTEL, CHICAGO, ILL.
MARSHALL & FOX, ARCHITECTS

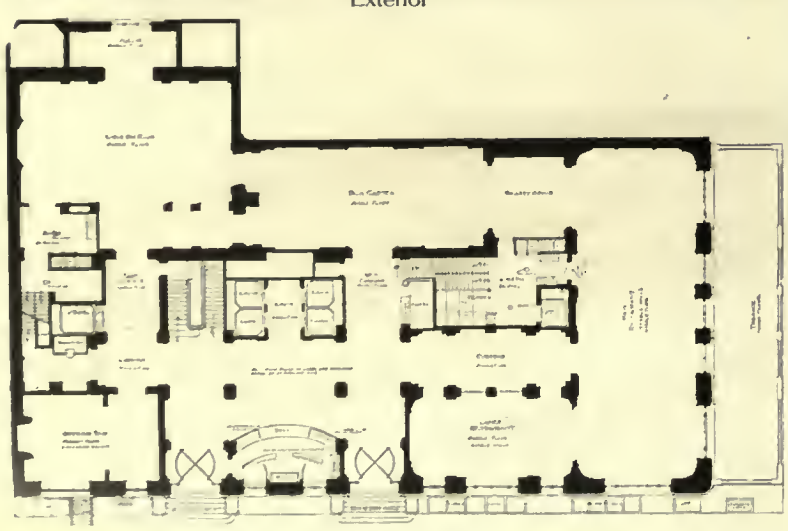
Photo by Tebbs-Hymans, Inc.

Exterior

Typical Floor Plan



Basement Floor Plan

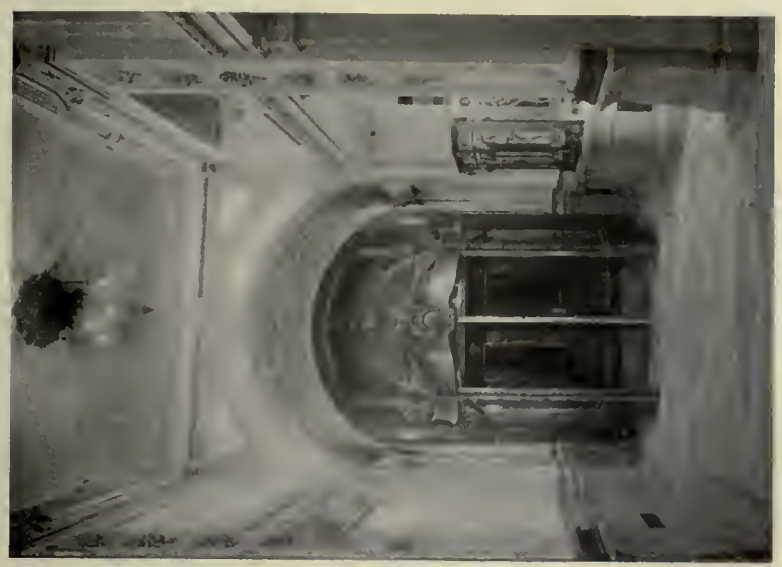


First Floor Plan

Detail of Lower Stories

ST. REGIS HOTEL, NEW YORK CITY

TROWBRIDGE & LIVINGSTON, ARCHITECTS



Entrance, from Lobby

Café

A dignified room, paneled to the ceiling in quartered oak

Detail of Main Entrance

Main Dining-room

The walls are finished in a richly veined, white marble, treated with pilasters supporting a vaulted gold ceiling

Banqueting-hall

A brilliant room, effected by the use of dull white marble panels and pilasters with bronze capitals

ST. REGIS HOTEL, NEW YORK CITY

TROWBRIDGE & LIVINGSTON, ARCHITECTS

View from the 59th Street Plaza

Ground Floor Plan

First Floor Plan

HOTEL PLAZA, NEW YORK CITY

H. J. HARDENBERGH, ARCHITECT

Ballroom

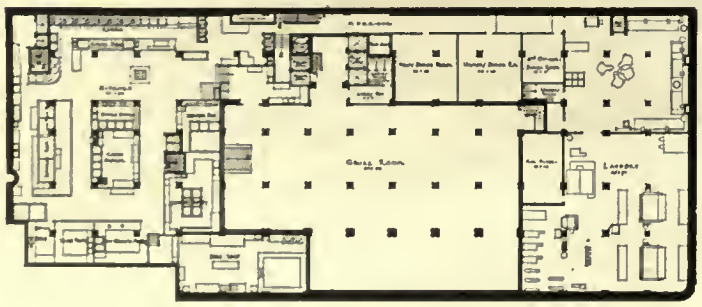
The Plaza Restaurant

HOTEL PLAZA, NEW YORK CITY

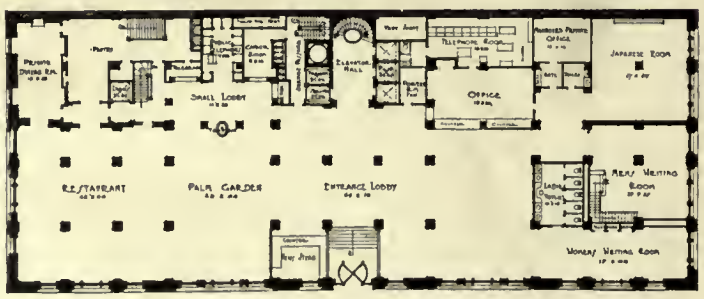
H. J. HARDENBERGH, ARCHITECT

Photo by Tebbs-Hymans, Inc.

Exterior View, Looking down Park Avenue



Grill-room Floor Plan

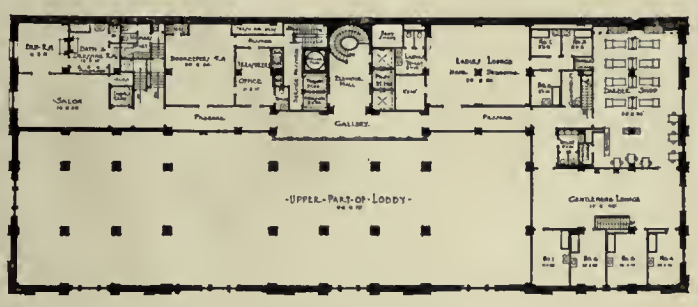


First Floor Plan

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

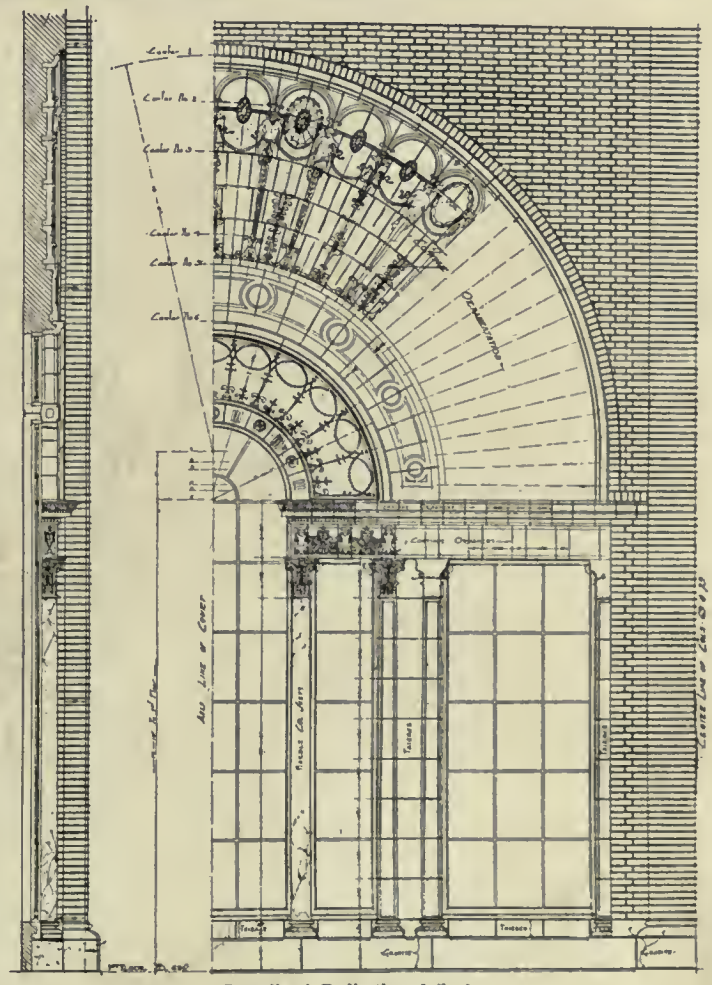
Detail of Lower Stories of Park Avenue Facade



First Mezzanine Floor Plan

First Typical Floor Plan

Second Typical Floor Plan



Detail of Palladian Window

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

The Vanderbilt Hotel

Messrs. Warren & Wetmore, Architects

By Walton H. Marshall, Manager

THE VANDERBILT HOTEL, at Park Avenue and Thirty-Fourth Street, while the realization of an ideal, yet represents the very latest creation in hotel construction — viewed from the point of the exacting demands of a certain class of patronage. For it is really designed for a certain class,— the home-loving class. One of the significant points in view in the construction of this building was the omission of the usual ball-rooms and banquet-rooms. Another feature is that the Palm Garden is not separated from the hotel foyer by a dividing-wall, but by a happy grouping of palms and foliage, presenting a most attractive appearance. These features are two of the many incorporated to foster the home idea. While naturally the hotels of to-day cater to a pleasure-loving class, our idea in not having entertainment-rooms and a grand ballroom, as is usual, was to give the house a more homelike atmosphere, leaving the parlors free for the use of the guests, and to eliminate the disturbing element of large numbers of people patronizing the hotel merely for a night's pleasure of dancing and banqueting at the inconvenience of regular guests. The way that The Vanderbilt has met with the approval of the public during the time it has been in operation has more than justified our judgment in this regard: that there is a demand for something more homelike and yet not so luxurious as to warrant a prohibitive tariff; also for an "hotel of distinction with moderate charges."

In the entire hotel, comprising some six hundred rooms, no combustible material has been used in the construction. The partitions are of gypsum blocks, and the trim — doors and window-frames and sash — is all of steel. The hot-water pipes and all plumbing are of brass instead of ordinary iron; and though this feature is a matter of considerable extra expense, it insures freedom from corrosion or scaling of the pipes. There is also a complete system of plunger elevators of the most modern type. These represent a greater cost than electrically operated lifts, but, on the other hand, offer a greater element of safety in case of accident. In the service hallways the floors are of cement and the walls wainscoted with thin iron plates. Apropos of these features, it is interesting to note that an official report of the New York Board of Fire Underwriters, made recently, declares the hotel to be absolutely fire-proof.

The mechanical equipment of the hotel is located on the fourth and fifth sub-cellars and consists of the engines, boilers, dynamos, pumps, etc. There is a battery of four boilers fed by automatic stokers which are supplied by a traveling hopper of about 1,500 pounds capacity, which is filled by a continuous bucket coal-conveyer. There are two garbage-cremating furnaces of the most improved type. The salvage in silverware alone, which is taken from the garbage before it is cremated, is more than sufficient in value to offset the upkeep cost of this department.

In this same department is also the pneumatic-tube air-compressor for sending messages all over the house. Its convenience may be estimated from the fact that it takes but seven seconds to send a message in a carrier from the desk in the office to the twenty-second floor.

On the third sub-cellar is located the refrigerator plant, with an ice-machine of the ammonia compression type, having a capacity of eighty tons. This not only supplies refrigeration for the hotel in general, but has also an air purifying and cooling system in connection, designed to wash and cool the air supplied to every room in the hotel.

The most interesting department on this sub-basement floor is the bakeshop. It contains, in addition to the ovens for the cooking of pastries, a specially designed oven for baking bread and biscuits, which insures their having just the proper crispness when served. All ovens are heated by gas or electricity, and the control is such that the heat may be regulated to a single degree. At the right of the oven door is the thermometer which indicates the temperature, and at the left is an electric button, which, when pressed, lights up the farthest corner of the oven.

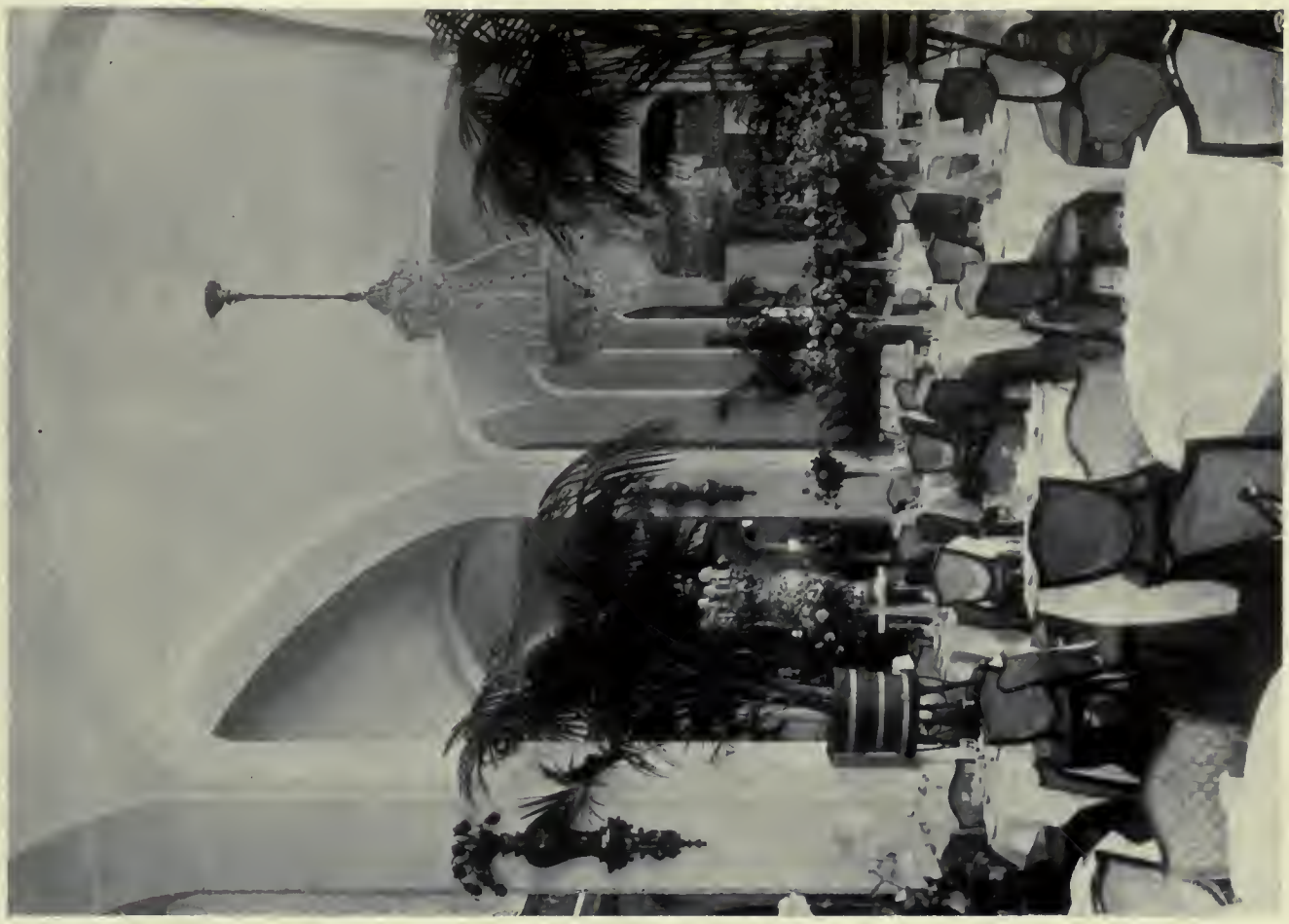
The kitchen is located on the next floor above, on a level with the Della Robbia Grill Room. It is equipped with over one hundred and five feet of coal ranges and twenty-five feet of gas ranges, besides numerous warming-ovens. There are several electric dumb-waiters that connect with service-pantries on the upper floors and make the serving of meals in suites as easily accomplished as in the main dining-room.

A feature of the outside of the building is the series of festoons that form the sky-line. At night these are outlined by electric lights, making a most attractive crown for the building. The different shades of gray brick uniformly used in the construction, with the trimming of stone-colored terra-cotta, make the building a symphony in several tones of gray.

This hotel illustrates to a nicety and to a certainty thorough knowledge and understanding of modern hotel construction and arrangements, as well as absolute and perfect refinement of harmonious decoration. It has been aptly described as a reminder of the culture of the eighteenth century.

To create a structure containing six hundred rooms, all exposed to sunlight, on the ground area occupied by The Vanderbilt, is of itself no small task. It is more than an asset to New York City; it is a national asset, for The Vanderbilt has an international reputation. Architects and mural painters and those interested in art of the very highest order have many times visited the hotel and noted the half-relief frieze that adorns the lobby and also the several hundred Helleu dry-point etchings distributed throughout the guest-rooms of the house, as well as many other decorative adjuncts which are unusual and ingenious and which all tend to completeness and perfection down to the minutest detail of this great and superb structure.

Chinese Buffet, The Vanderbilt Hotel



Restaurant Portion of Central Hall, Looking toward Lobby

Detail of Vaulting and Sculptured Decoration in Restaurant

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

WARREN & WETMORE, ARCHITECTS

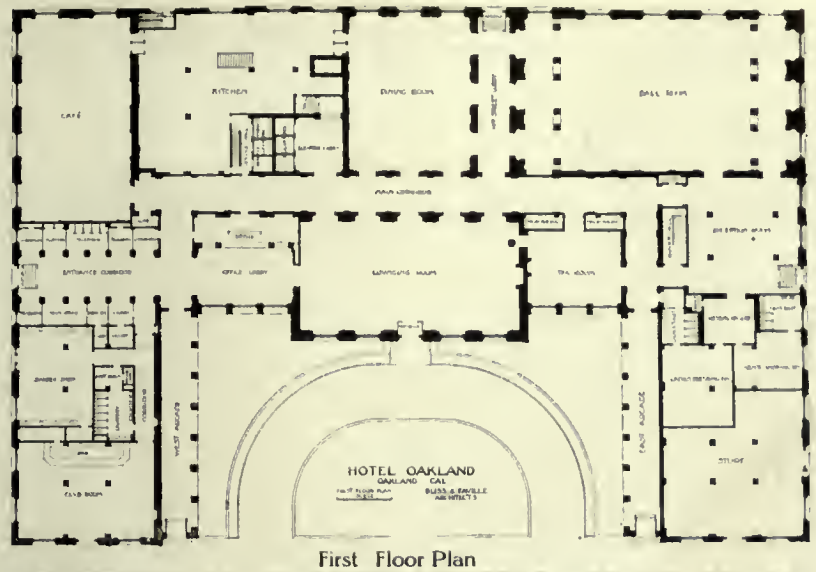
The Della Robbia Grill-room, located in the basement below the Lobby, is conceived in blue-and-white faience. Early Italian detail has been effectively combined with the tile vaulting of the ceiling and frescoed canvases on the wall-surfaces

Telephone Lobby

Main Lobby

THE VANDERBILT HOTEL, PARK AVENUE, NEW YORK

WARREN & WETMORE, ARCHITECTS



First Floor Plan

Typical Floor Plan

Looking from the Arcade into the Floral Court

General View

HOTEL OAKLAND, OAKLAND, CAL.

BLISS & FAVILLE, ARCHITECTS

The Hotel Oakland

Messrs. Bliss & Faville, Architects

By Walter D. Bliss

THE HOTEL OAKLAND in its arrangement might be divided roughly into three divisions: the Harrison Street, or men's side, which includes the club-room, men's lavatories, barber-shop, etc.; the Alice Street, or women's part, which includes the reception-room to the ballroom, dressing-rooms, and women's lavatories; and the remaining rooms for general use, which might be considered common property.

This arrangement was decided upon as the Hotel Oakland will have for its patronage permanent guests, as well as transients, and in its design special reference was given to those who wish to make it their residence for a part of the year. This division of parts also makes it possible for women to enter the hotel without passing the strictly men's rooms, and eliminates what is a disagreeable feature in so many hotels. In order to give an expression of comfort, the garden feature was introduced, and a southern exposure given the court to insure sun each day in a large majority of the rooms. For the same reason, we departed from the usual position for the office and put it off, but immediately connecting with the lounging-room.

This room has been designed to present an air of rest and comfort, and the decorations have been carried out in keeping with this intention. The mantel, balcony, and doorways are of Tavernelle marble, with the main walls of imitation stone of a slightly darker tone than the marble. The background of the entire ceiling is dull gold, with all the figures and ornamentation in the color of the Tavernelle marble, with the exception of the bands of ornament on the groining of the vaults, which are picked out in blue, the contrast in color adding considerable interest.

The rugs in the room are brown, with an indistinct figure of blue and red; and all of the furniture, with the exception of the screens, four chairs, and the cushions of the couches, which are in a figured blue-and-brown velour, is in a darker shade of the wall color. The four large tables have oak bases, with black-and-gold marble tops. To preserve the uniform appearance of the room, no hangings are used at the windows, but suspended baskets containing ferns and plants take their place, while the awnings on the outside regulate the light.

As this hotel is the social center of Oakland and its suburbs, an unusual space has been given to the ballroom and its accessories, and it is so arranged that the dining-room and ballroom can be thrown together for large functions. The desire to have these two rooms connect, and the fact that we wanted to get the kitchen between the dining-room and café, practically determined the position of these three rooms as well as the size of the kitchen; and because of the limited size of the latter, the pantry and bakeries are located in the basement, reached by stairs from the center of the kitchen, while the rest of the service is kept on the ground floor — an arrangement which has worked out satisfactorily.

The club-room, arranged in the front of the Harrison Street wing, with an entrance from the street, is paneled in fumed oak, with an ornamental oak cornice. The ceiling is plastered and grained to imitate the woodwork, and picked out in blues and reds with a very little gold, while Welsh quarry tiles, laid in panels and filled in with three-quarter-inch ceramic tile of the same color, combine to effect a corresponding harmony in the floor. The windows are set with simple leaded blown glass, with insets of colored medallions. The lighting-fixtures are designed in the spirit of the room, those above the bar representing Pan blowing his pipes, and the side brackets, Bacchus' head.

Club-room, Hotel Oakland

The ballroom has been admired for its lack of decoration. The use of gold has been purposely avoided, except in the furniture and lighting-fixtures, the walls and ceiling being decorated in two tones of ivory; while the hangings and furniture coverings, of a fine figured velvet of mulberry color on an old gold background, are effective in rich color contrast.

The basement is unusually spacious, but nothing more than the usual machinery, together with the storerooms, butcher-shop, vegetable-room, servants' locker-rooms, the servants' dining-room, and the before-mentioned bakeries and pantries have been provided.

The entire supplies and stores for the hotel come through one entrance, which is guarded by a checker, who not only checks in all that comes to the storeroom, but also everything that comes to or goes from the hotel, with the exception of the guests' baggage and the garbage, for which there are separate service elevators, equally accessible to the kitchen and main hotel service.

The hotel has direct heat, and ventilation is provided by pulling out the vitiated air, with the system divided into units so that the parts not in use can be shut off. Owing to the mild climate and the big connecting spaces on the ground floor, this system works admirably here; and with eleven hundred and fifty diners on the opening night of the hotel, the fact that there was no complaint is a marked instance of its success.

The ventilation of the kitchen is effected by a large flue six feet by eight feet, in which the smoke-pipes from the ranges have been arranged. This gives excellent ventilation and does not require a fan system, as the heat of the smoke-pipes gives all the draft necessary, the scheme being practical because the kitchen is located on the ground floor, where it can receive natural fresh air directly. The manager of the hotel remarked recently that he thought he had the best ventilated kitchen he was ever in.

A special feature has been made of the traveling-men's rooms on the mezzanine floor; and rooms ranging in size from sixteen feet by thirty feet to twenty feet by fifty feet have been provided, each with its own special bath. The guests' bedrooms have a variety of sizes in order to accommodate every class of patronage, nearly all having private baths and commodious closets, and in each corner there are suites arranged with a sitting-room and private entrance-hall.

The cost of the hotel, in comparison with New York ideas, was not great; but while it follows simple lines in its decoration and furnishing, every feature usual to the metropolitan hotel has been incorporated in its construction, and it expresses the idea of the management, in that it is quiet and elegant and embodies every facility for the convenience, comfort, and luxury of its guests.

Lounging-room

Corner of Café

Detail in Lounging-room

HOTEL OAKLAND, OAKLAND, CAL.

BLISS & FAVILLE, ARCHITECTS

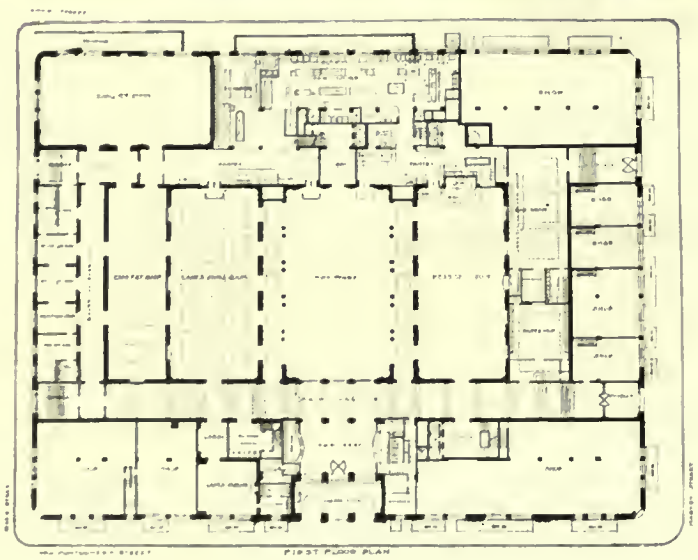
View from Market Street

THE PALACE HOTEL occupies an entire city block and actually covers nearly three acres of ground, with a frontage of two hundred and seventy-five feet on Market Street and three hundred and forty-four feet on New Montgomery Street. It occupies the site of the famous hostelry of the same name and contains seven hundred guest-rooms.

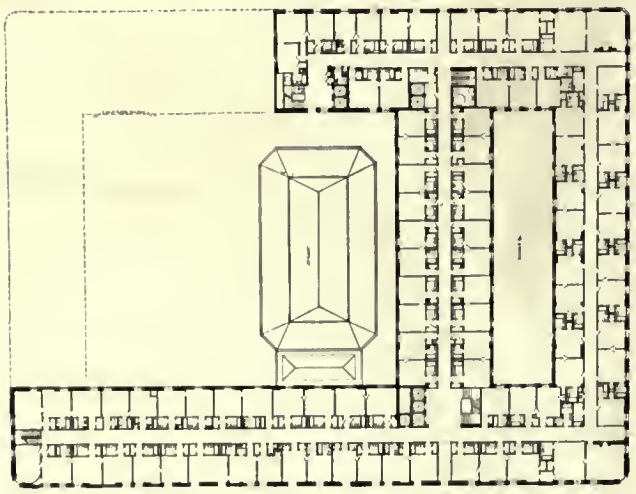
The building is constructed of light-colored brick, with a stone base and finely modeled roof-cresting of terra-cotta. Ornamental iron plays an important part in enlivening the design, and the large cornice-like balcony at the eighth story, supported by large iron brackets arranged in pairs, as well as the grilles at the windows, relieve the façade of any barren look it might otherwise have.

The Sun Court is an immense apartment, eighty-five feet wide by one hundred and ten feet long, and with its great dome of bronze and leaded glass, springing to a height of three stories, presents a most unique architectural feature. The dome is supported on either side by a double row of Italian marble columns, and wide corridors directly behind afford ample circulation for crowds and yet maintain a homelike effect.

On the south side of the court is the main restaurant, and to the right as one enters is the Gothic Grill for men. The ballroom occupies the southwest corner of the main floor, and can be used independently of the rest of the hotel because of its own entrance and group of reception and dressing-rooms immediately adjoining.



First Floor Plan



Typical Floor Plan

PALACE HOTEL, SAN FRANCISCO, CAL.

TROWBRIDGE & LIVINGSTON, ARCHITECTS

Sun Court

Corner of Court

View in Corridor

PALACE HOTEL, SAN FRANCISCO, CAL.

TROWBRIDGE & LIVINGSTON, ARCHITECTS

Hotel Martinique, Broadway and 32d Street, New York City

HOTEL MARTINIQUE

H. J. HARDENBERGH, ARCHITECT

THE MARTINIQUE is interesting in that it shows a coherent scheme for a hotel in spite of several additions, made at different times, to the original building. The original hotel had an L-shaped plan, with a narrow frontage on 33d Street and another on Broadway. The recent addition fills out the Broadway and 32d Street corner, a wide concourse connected with the old corridor brings the different parts of the old and new buildings into close relation, and by a clever disposition of elevator-shafts and stairs a large court has been introduced, insuring light and air to the rooms arranged about the interior on the upper floors.

The interiors present a group of well-designed rooms, carried out in a general way in French Renaissance with rich and appropriate decoration. To the right of the main lobby as one enters from 32d Street is the new main dining-room, which is the finest room in the hotel and is modeled after the Apollo Gallery in the Louvre. There are eight panels on the walls, each of which contains a portrait of an historical personage of the time of Louis XIV. The woodwork is natural oak, with the carved parts in dull gold, making a rich effect with the deep-rose hangings.

The Broadway Café is opposite the dining-room, to the left of the lobby, and is treated simply, in the Italian Renaissance style. The walls are of light artificial stone, with a beautifully modeled ceiling in low relief.

In the basement on the Broadway front is the Grill-room, which is most pleasing in its effect. In style it follows modern German work, but without any characteristics of the extreme Art Nouveau. The walls are of imitation Caen stone, with a high wainscot of dark oak, and the floor is laid in red tile. The ceiling is vaulted, with one vast arch spanning the greater part of the room, the construction cleverly indicated by bands of ornament in low relief, decorated in warm tones of color, in which dull reds and orange predominate.

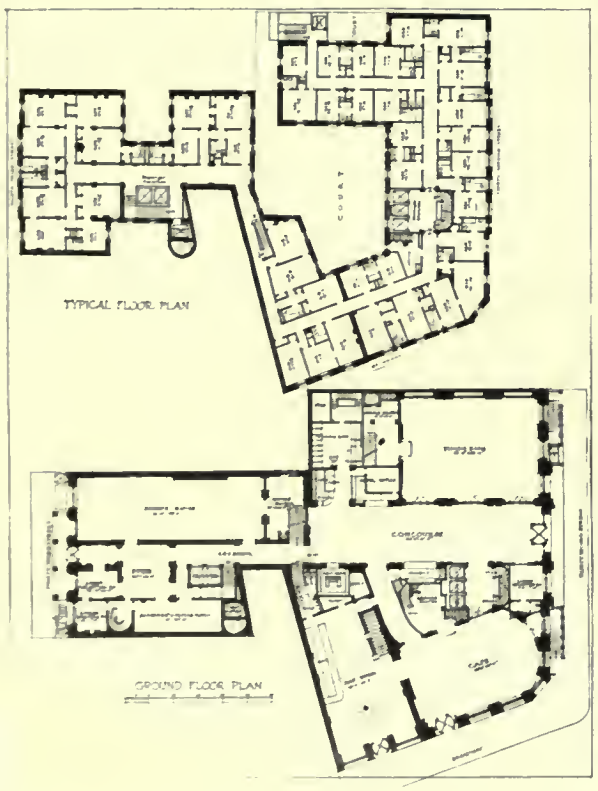
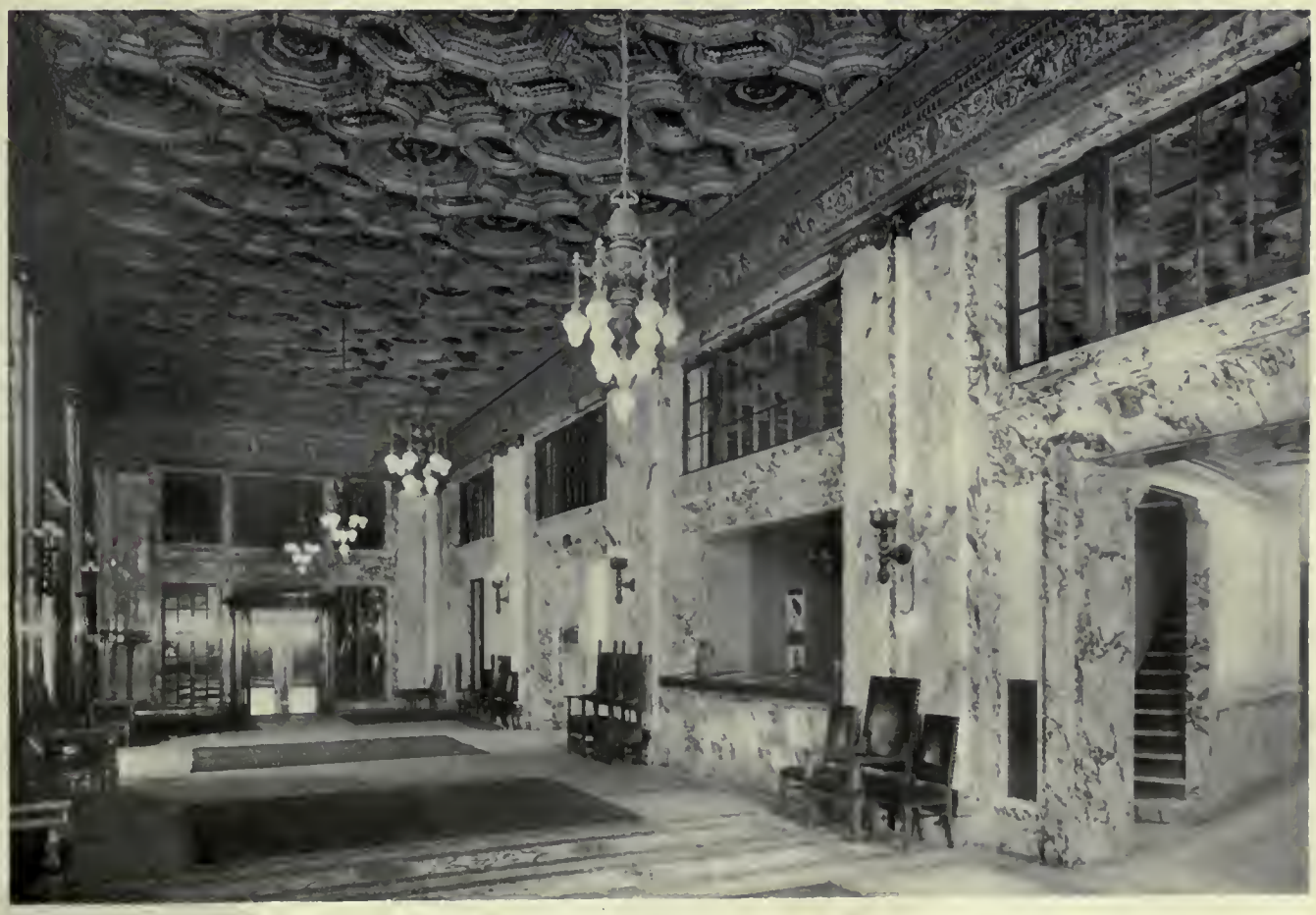


Photo by Tebbs-Hymans, Inc. Grill-room

Main Dining-room



Photos by Tebbs-Hymans, Inc.

Concourse

HOTEL MARTINIQUE, NEW YORK CITY

H. J. HARDENBERGH, ARCHITECT

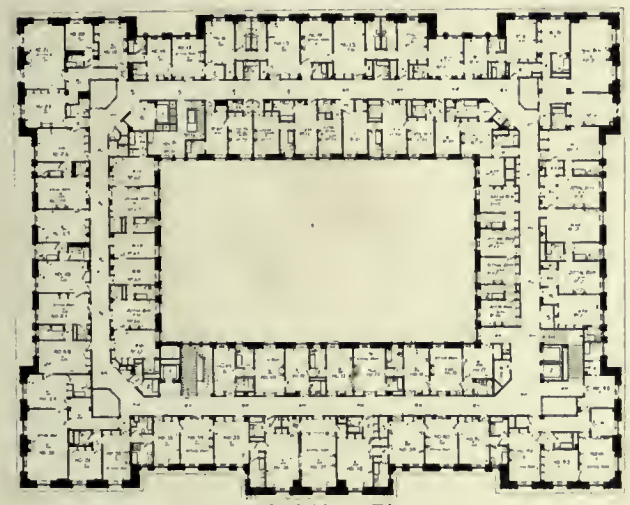
Photo copyright by R. J. Waters & Co. View from Mason Street

Front toward Bay

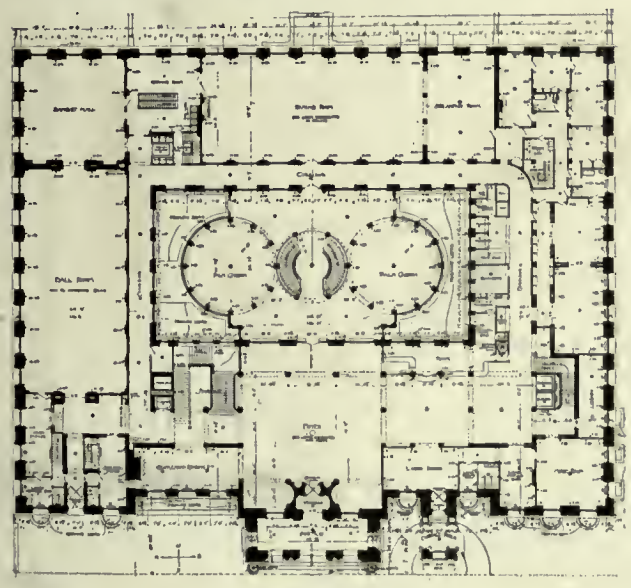
FAIRMONT HOTEL, SAN FRANCISCO, CAL.

REID BROTHERS, ARCHITECTS

Main Restaurant



Typical Floor Plan



First Floor Plan

View in Foyer, Looking toward Main Staircase

FAIRMONT HOTEL, SAN FRANCISCO, CAL.

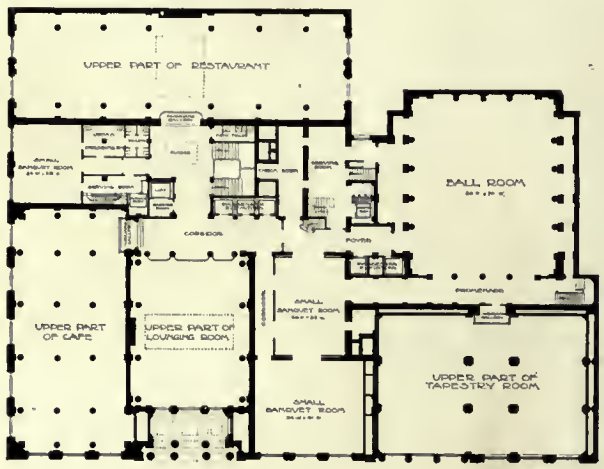
REID BROTHERS, ARCHITECTS

General View of Exterior

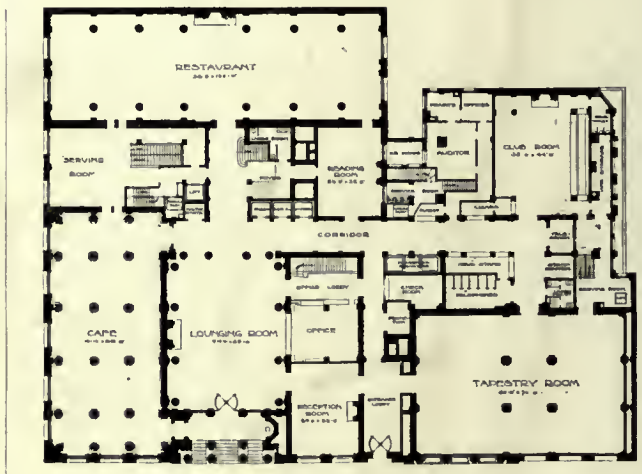
The large open courts are a distinctive feature of the design and, further, insure the comfort of guests by giving every room an outside window

Lounging-room

FIFTH (TYPICAL) FLOOR PLAN



MEZZANINE FLOOR PLAN



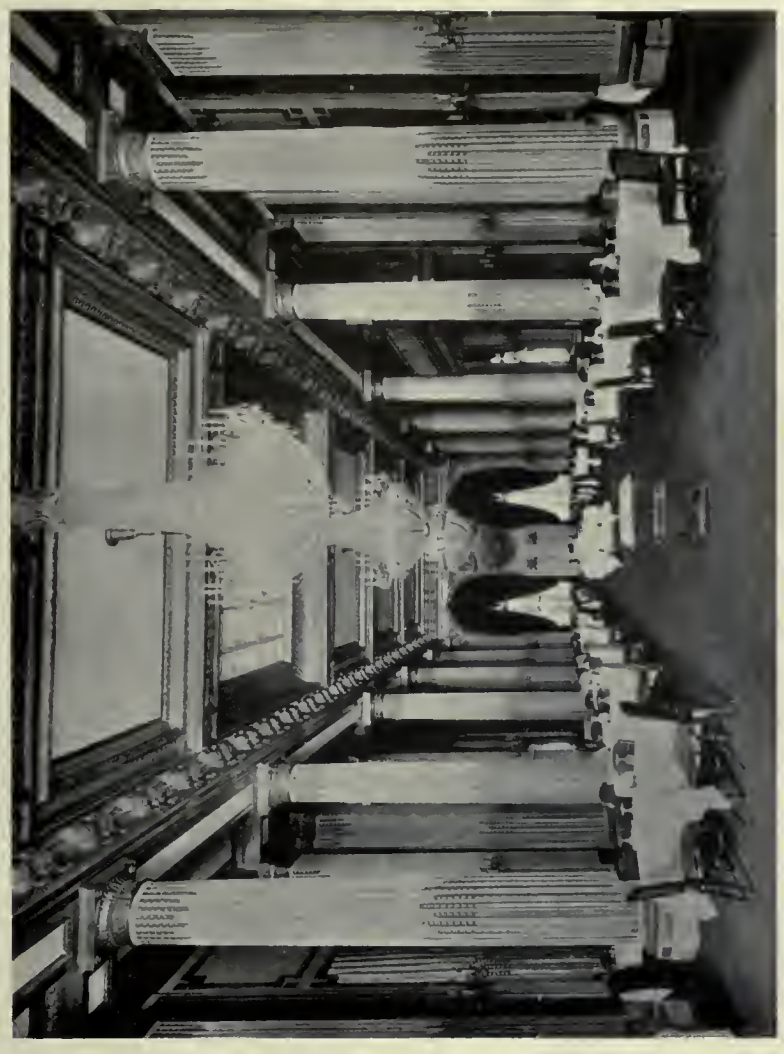
FIRST FLOOR PLAN

BASEMENT PLAN

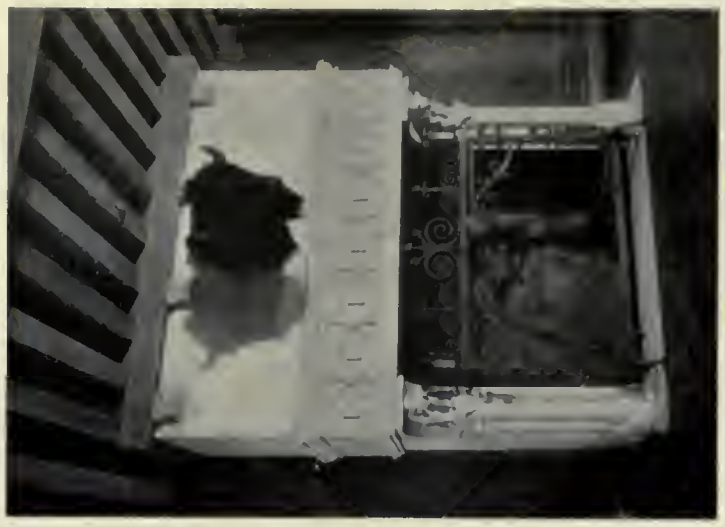
Floor Plans

ST. FRANCIS HOTEL, SAN FRANCISCO, CAL.

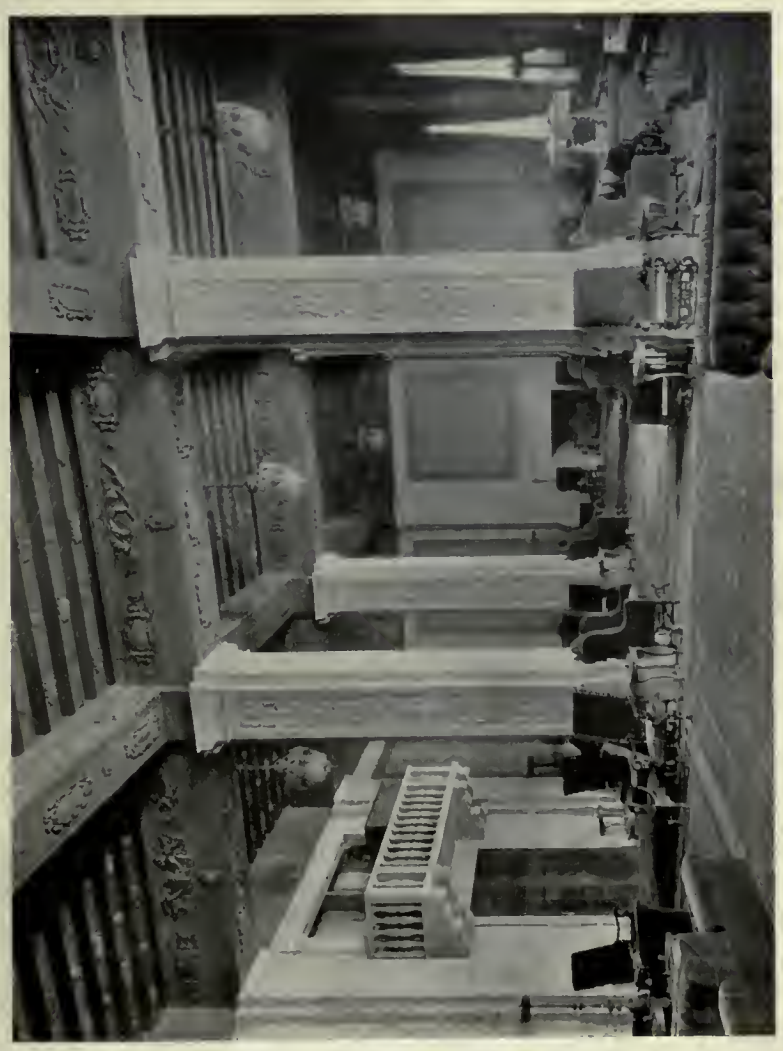
BLISS & FAVILLE, ARCHITECTS



Main Dining-room



Detail of Mantel in Grill-room



Tapestry Room

Basement Grill-room

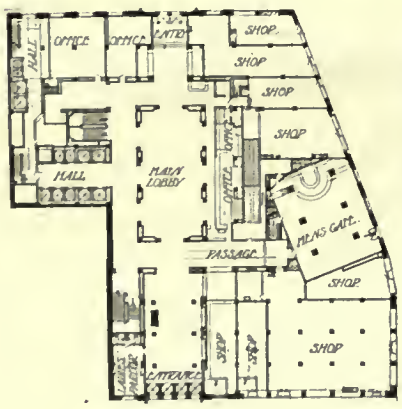
An interesting texture has been given to the floor by the use of small octagonal tile with raked-out joints

Doorway from Tapestry Room to Lobby

ST. FRANCIS HOTEL, SAN FRANCISCO, CAL.

BLISS & FAVILLE, ARCHITECTS

Broadway Front



Ground Floor Plan

First Mezzanine Floor Plan

Typical Floor Plan

HOTEL McALPIN, NEW YORK CITY

F. M. ANDREWS & CO., INC., ARCHITECTS

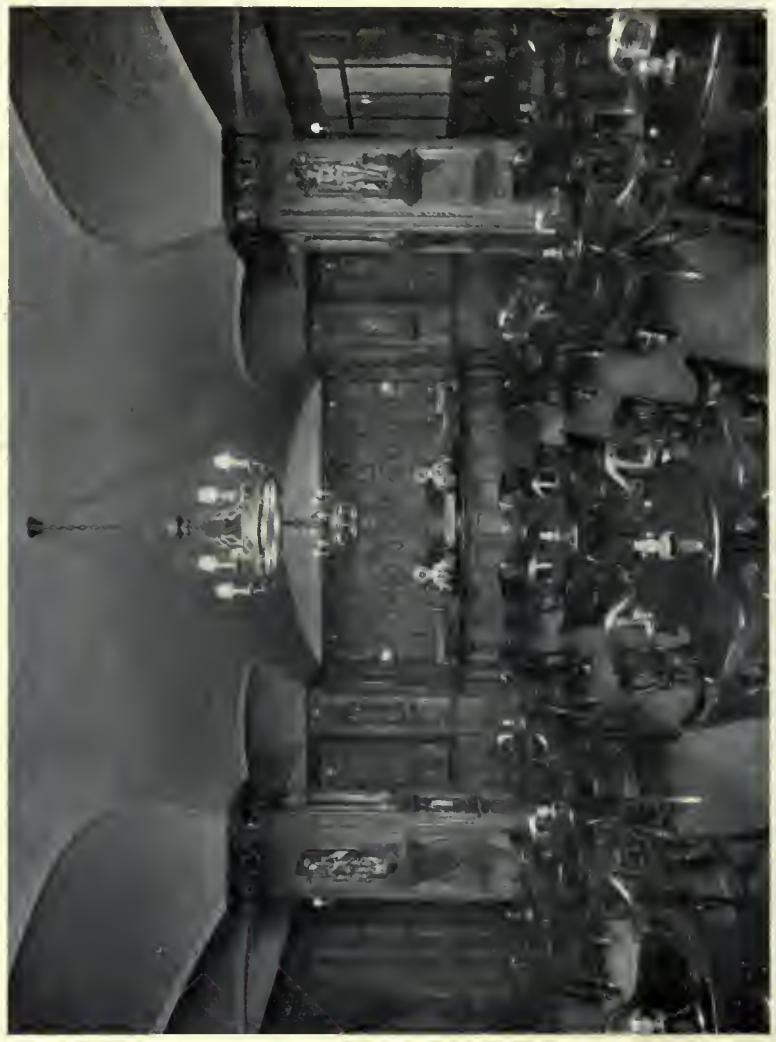
View in Main Lobby, Looking toward 33d Street Entrance

Banquet Hall on Mezzanine Floor

HOTEL McALPIN, NEW YORK CITY

F. M. ANDREWS & CO., INC., ARCHITECTS

Ballroom



Men's Café

Main Restaurant

Basement Grill-room

HOTEL McALPIN, NEW YORK CITY

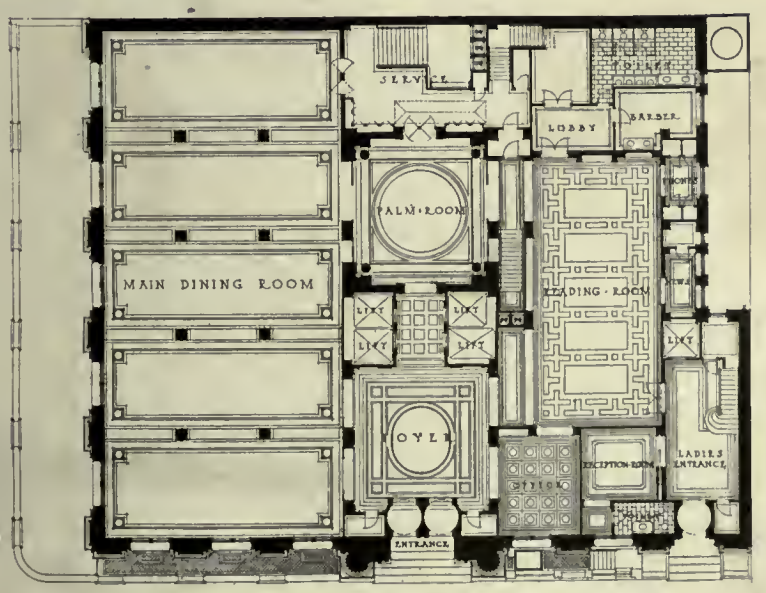
F. M. ANDREWS & CO., INC., ARCHITECTS

Interior View of Terrace

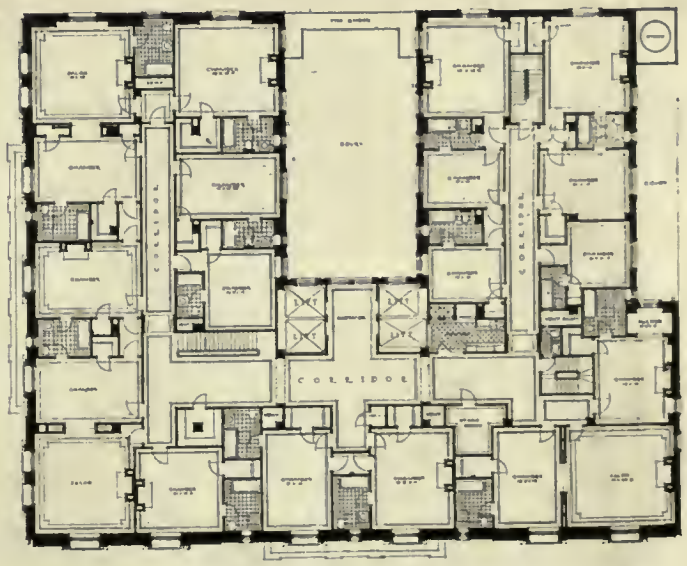
It is to be regretted that there are not more opportunities in the designing of the modern hotel to incorporate such attractive features as this outdoor dining-terrace, arranged on the Fifth Avenue front of the Gotham. Flower-boxes, disposed along the balustrade, and awnings screen the diners from the gaze of the passer-by, while the entrance is from the main restaurant through French windows.

View of Terrace at Corner of 55th Street and Fifth Avenue

View from Fifth Avenue



First Floor Plan



Typical Floor Plan

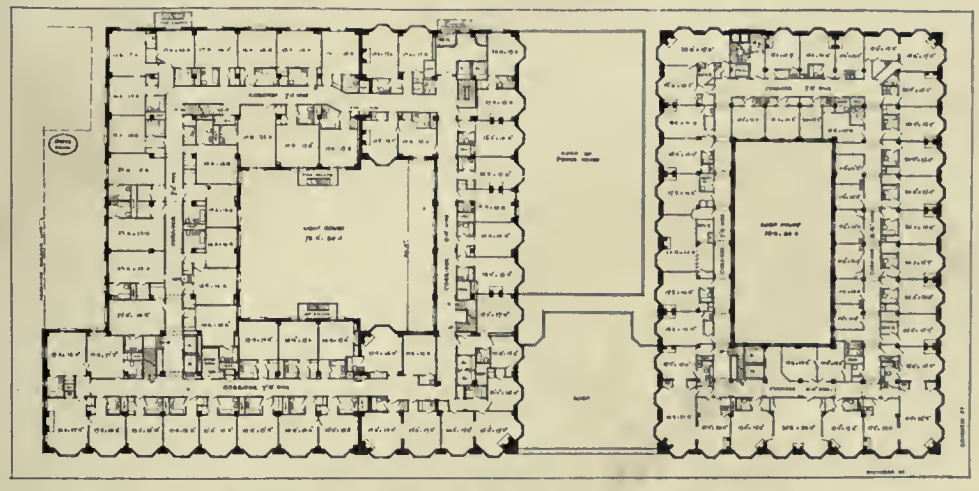
HOTEL GOTHAM, NEW YORK CITY

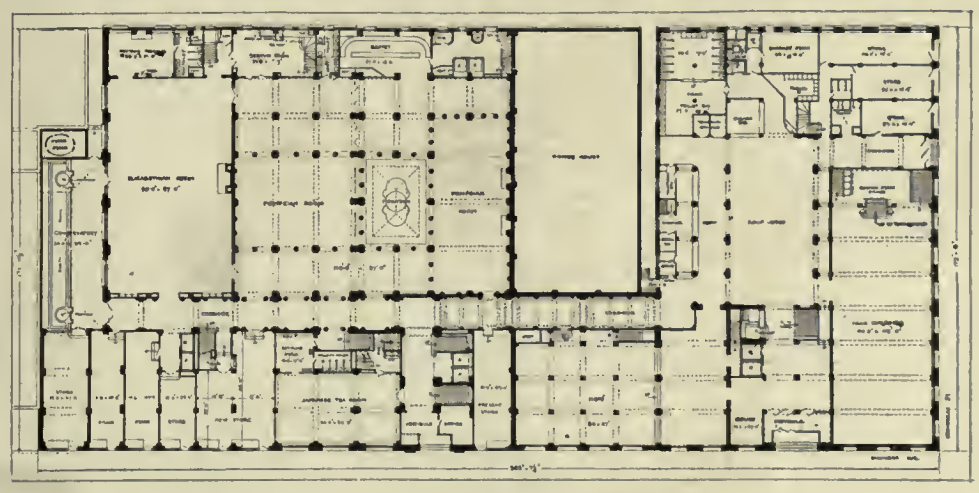
HISS & WEEKS, ARCHITECTS

Reading and Lounging Room
HOTEL GOTHAM, NEW YORK CITY
HISS & WEEKS, ARCHITECTS

Elizabethan Room
THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

View from Michigan Avenue



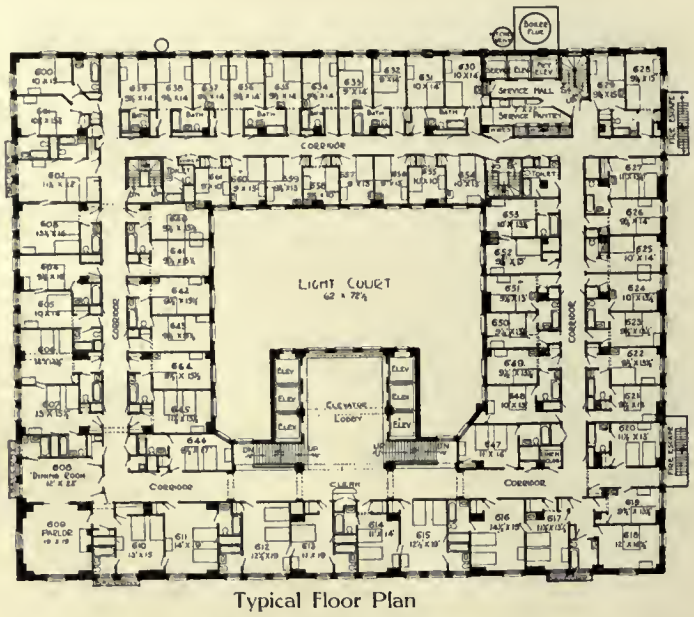


First and Typical Floor Plans

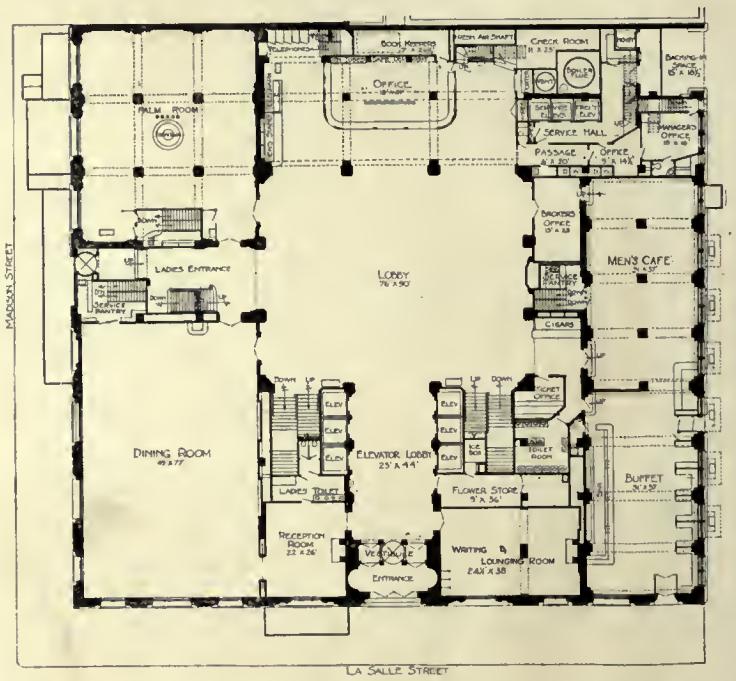
THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.

HOLABIRD & ROCHE, ARCHITECTS

Hotel La Salle, Chicago, Ill. Holabird & Roche, Architects

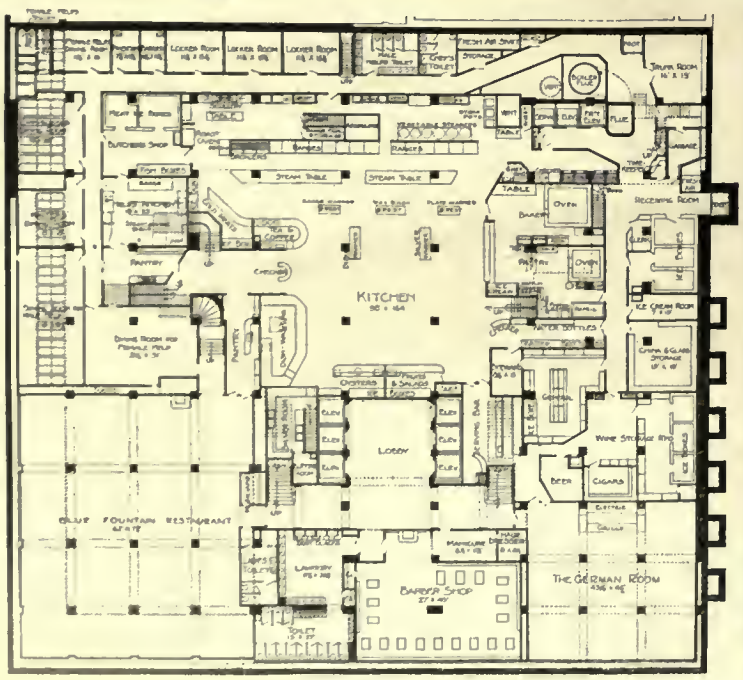


Typical Floor Plan



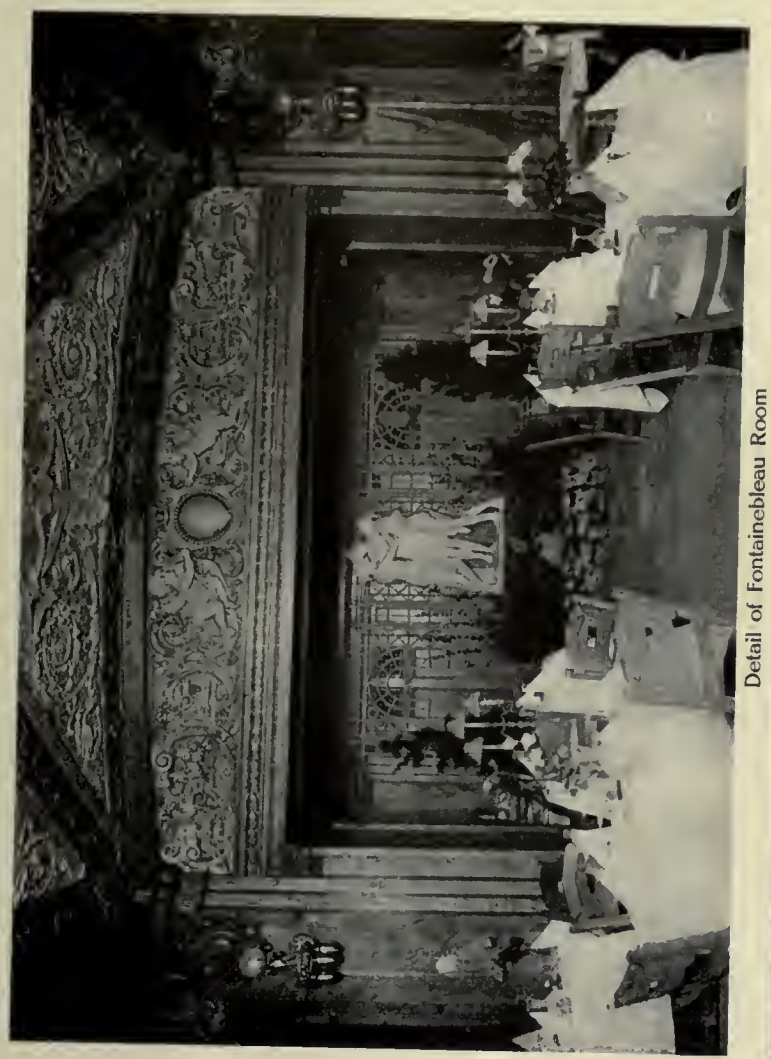
First Floor Plan

The plans show a logical and well-thought-out scheme for a large hotel. The fact that the building covers several lots, each of which had to be considered separately, owing to leases of different durations, necessitated placing the columns along the party lines, and these largely determined the position of the main rooms on the first floor and the main partitions above



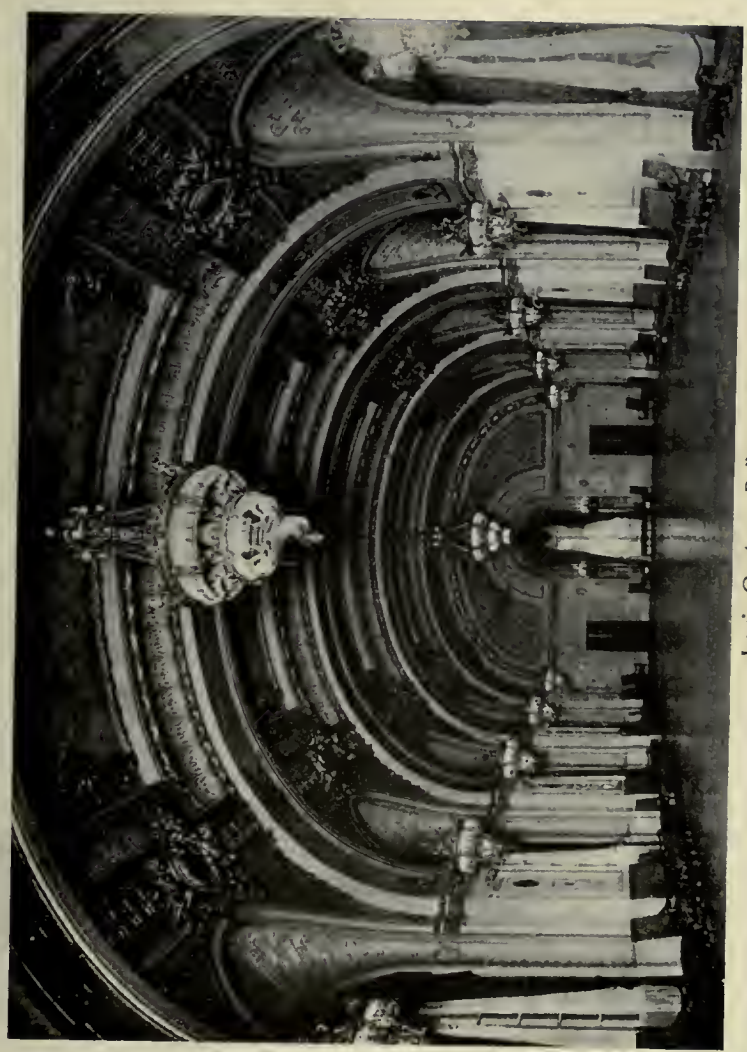
Basement

The walls and piers of the Palm Room are of Rookwood tile and terra-cotta of a pearl gray color. The spandrels of the window-arches are in low tones of purple, pink, and green



Detail of Fontainebleau Room

View in Lobby, Looking toward Office from under Ladies' Gallery



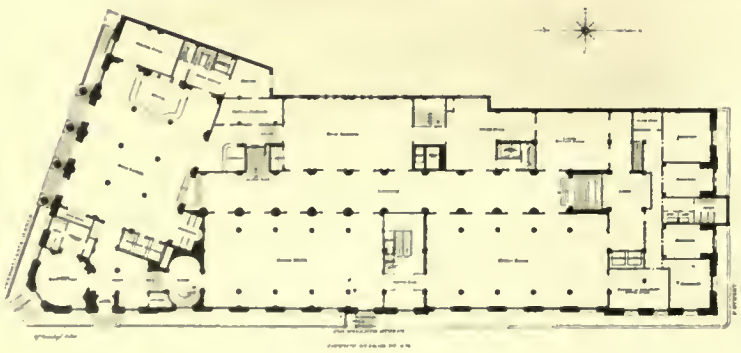
Louis Quatorze Ballroom

Main Dining-room, Designed in Louis Quatorze Style

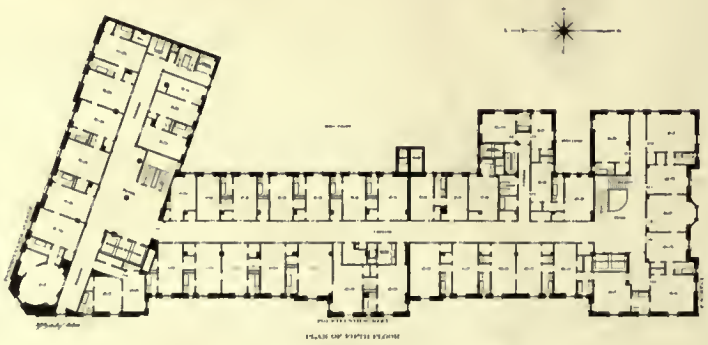
HOTEL LA SALLE, CHICAGO, ILL.
HOLABIRD & ROCHE, ARCHITECTS

The New Willard Hotel, Pennsylvania Avenue and Fourteenth Street, Washington, D. C.

H. J. Hardenbergh, Architect



Office Floor Plan



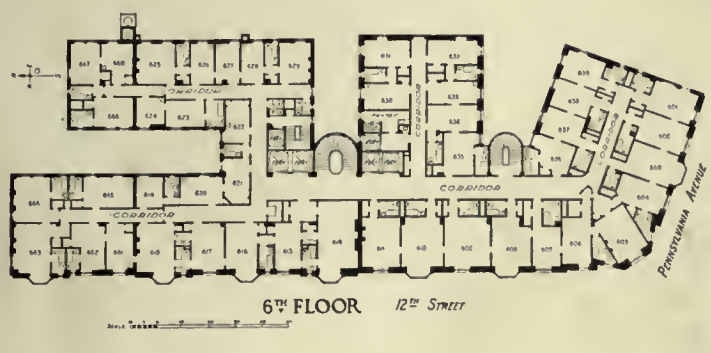
Typical Floor Plan

HOTEL RALEIGH

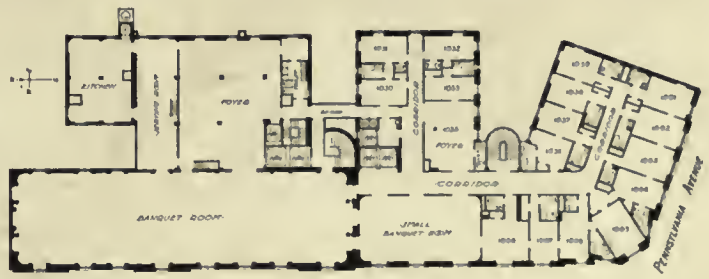
H. J. HARDENBERGH, ARCHITECT

THE problem of designing an addition to a large hotel is a peculiar one, and at the same time full of difficulties and of interest to the architect. This view and the accompanying plans show the successful way in which a recent addition was made to the Hotel Raleigh, Washington, D. C. It is interesting to note that the increased height of this addition over the original hotel was due to a change in the building laws of Washington, made in the time intervening between the building of these two parts of the hotel. When the original building was designed the ordinances allowed a height equal to that where the balustrade is shown, but an exception allowed domes or other similar features to exceed this limit, and the curved Mansard roof, coming under this exception, permitted two additional stories to be arranged in this space, besides providing a spacious ballroom and foyer with its own service kitchen for entertainments and large social functions. The ground floor provides for a large foyer, to the left of which, as one enters from Twelfth Street, is the main dining-room and to the right the new café. The kitchen is located on this floor, in the rear of the lobby, and convenient to both the café and the main dining-room, which permits direct service to both these rooms.

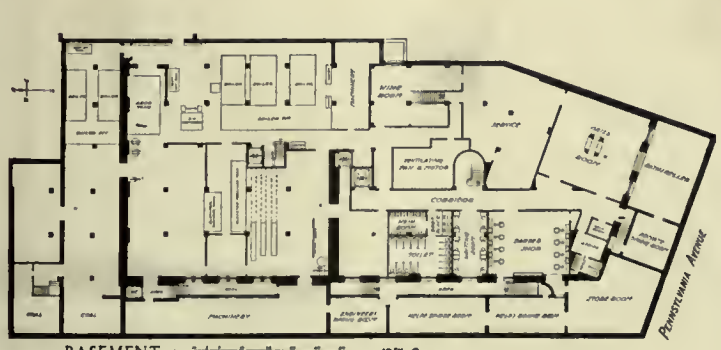
Hotel Raleigh, Pennsylvania Avenue and Twelfth Street, Washington, D. C.



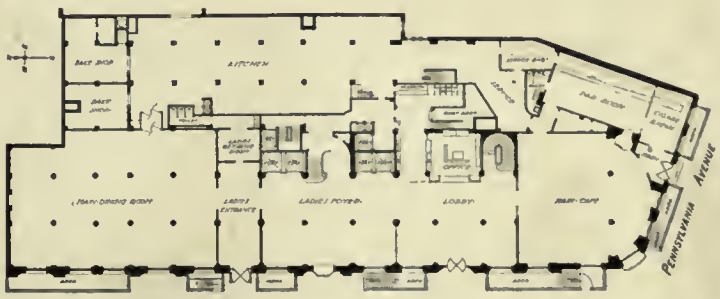
6TH FLOOR 12TH STREET



10TH FLOOR 12TH STREET



BASEMENT 12TH STREET

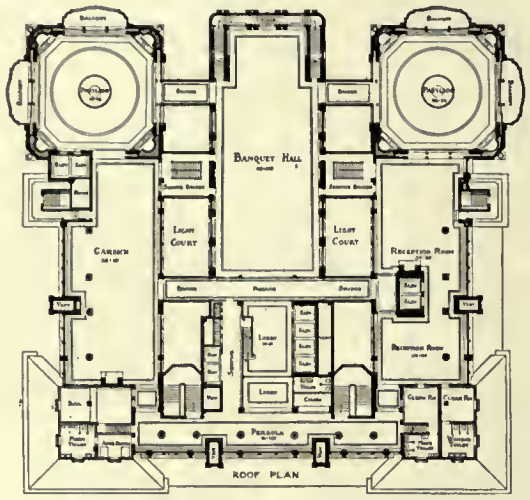


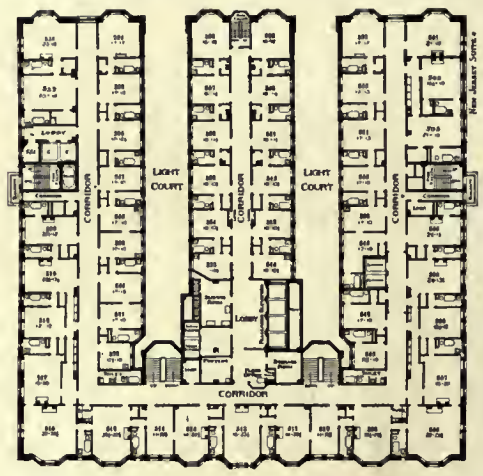
OFFICE FLOOR 12TH STREET

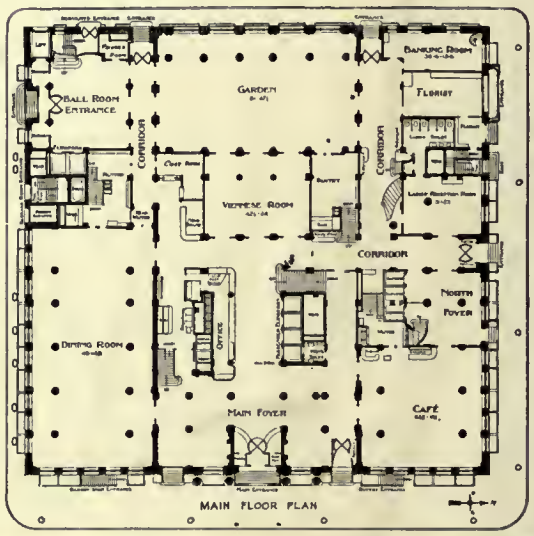
Bellevue Stratford Hotel, Philadelphia, Pa.

Hewitt & Paist, Architects

The exterior is finished with Indiana limestone and follows modern French architecture in its design, the many window-openings allowing each bedroom to have at least two windows







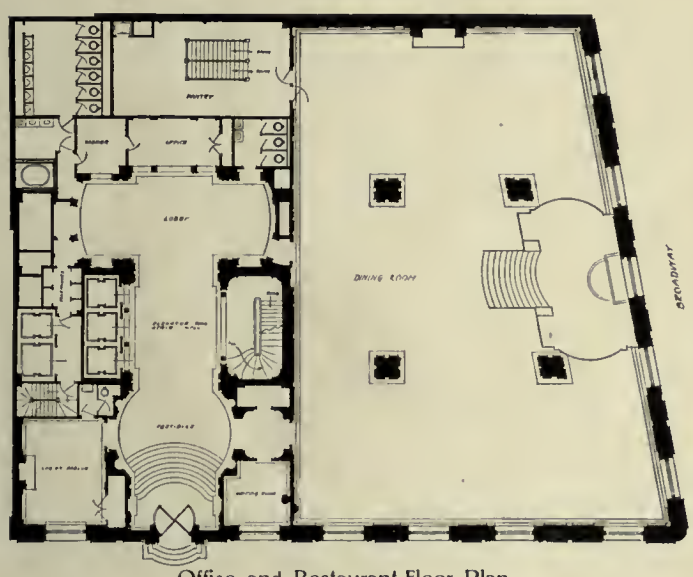
The gardens, with the pavilions and large banquet-hall located on the top floor, offer a novel and attractive place for entertainments. The arrangement of the rooms, with the connecting bridges over the light courts, permits several different functions to take place at the same time, and the pergola, enclosed in glass, offers a pleasant place to promenade

HOTEL RECTOR, NEW YORK CITY

D. H. BURNHAM & CO., ARCHITECTS

The hotel is sixteen stories in height, designed after the architecture of the French Renaissance, and is built of limestone and brick. The main feature is the large restaurant, which has a seating-capacity of over seven hundred

Typical Floor Plan



Office and Restaurant Floor Plan

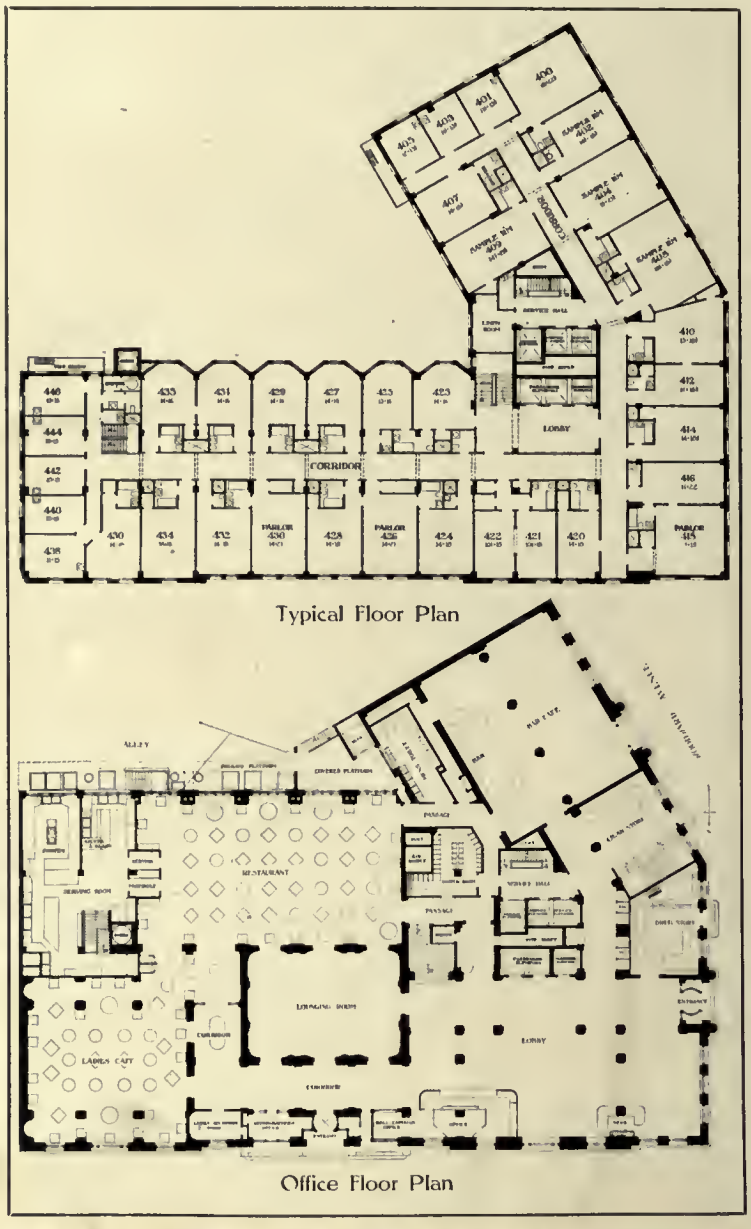
View of Broadway Front, Showing Entrance Leading into Restaurant

The side walls of the Lobby are treated with marble pilasters supporting a barrel-vaulted ceiling of white plaster-work

The Main Restaurant is a lofty and well-proportioned room, broken by four massive piers. The predominating colors of the decoration are gold and gray

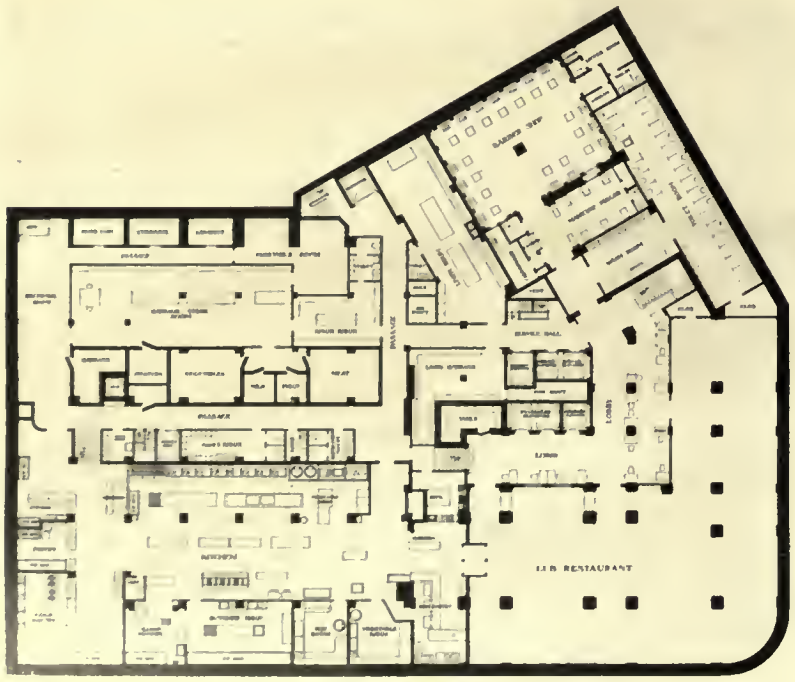
Exterior, Hotel Pontchartrain

View from Cadillac Square, showing the recent addition of five stories above the cornice



Typical Floor Plan

Office Floor Plan



Basement Floor Plan

Detail View of Woodward Avenue Entrance

HOTEL PONTCHARTRAIN, DETROIT, MICH.

GEORGE D. MASON, ARCHITECT

Main Restaurant

The walls are finished in an imitation gray stone and wainscoted with old English oak. The Gothic ceiling is divided into panels by heavy oak beams, and filled with stained glass, through which filters a soft, diffused light, giving the room the effect of an ancient baronial hall

Lobby

Decorated with mottled black-and-white marble, with most of the woodwork in tones of yellowish gray with silver tracery

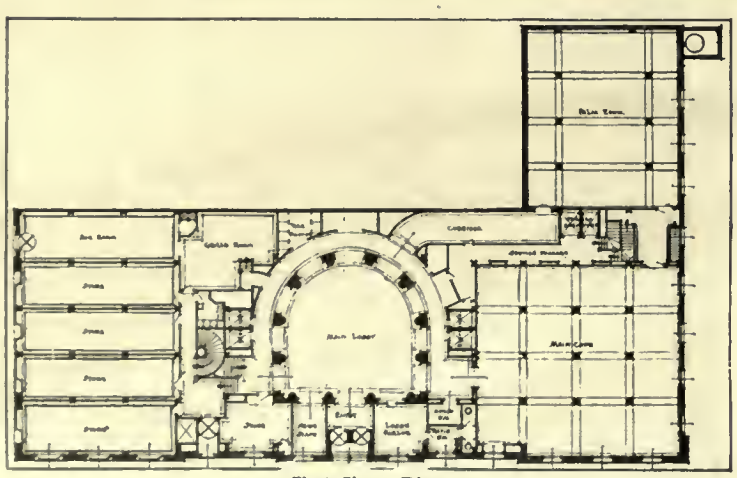
Flamingo Room

A lounging-room for men, finished in walnut and decorated in the red tones of the bird from which the room is named

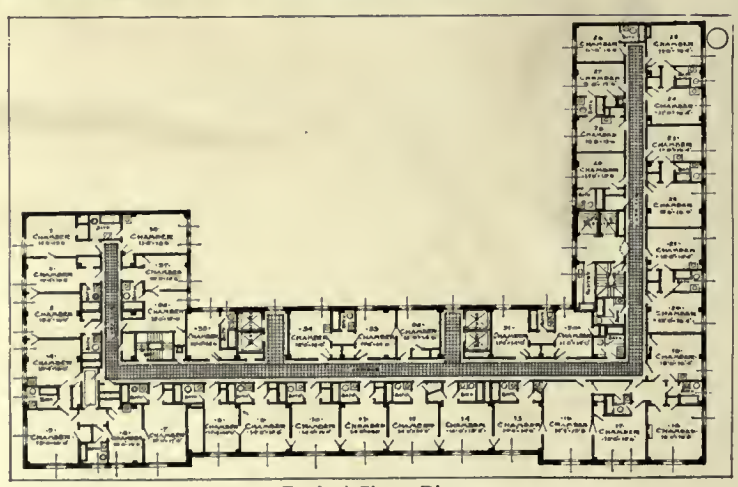
HOTEL PONTCHARTRAIN, DETROIT, MICH.

GEORGE D. MASON, ARCHITECT

View from New Haven Green



First Floor Plan



Typical Floor Plan

HOTEL TAFT, NEW HAVEN, CONN.

F. M. ANDREWS & CO., INC., ARCHITECTS

This comfortable Writing-room, overlooking the lobby and the street, has been provided on the mezzanine floor over the main entrance

The Palm Room is finished in imitation Caen stone, with a vaulted ceiling. The lattice-work and the Canton furniture add a refreshing note

The Main Restaurant is treated in the Georgian style, with a high wood wainscot, the upper walls and ceiling being of white plaster-work

The Lobby is a spacious hall, surrounded by columns reaching to the mezzanine floor and supporting a domed ceiling

HOTEL TAFT, NEW HAVEN, CONN.

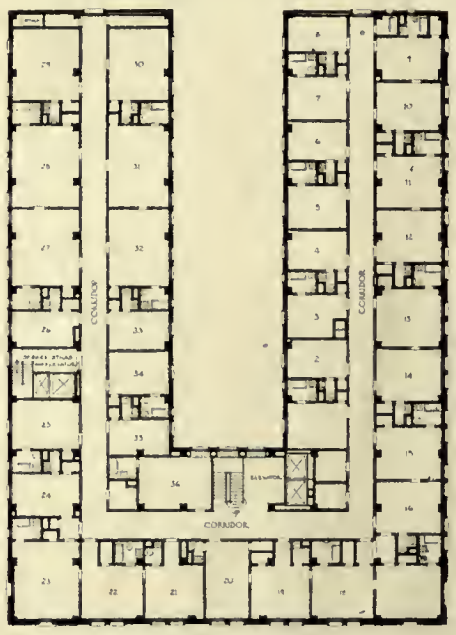
F. M. ANDREWS & CO., INC., ARCHITECTS

Hotel Secor, Toledo, O.

George S. Mills, Architect

The lower stories are built of buff Bedford stone and terra-cotta, with the superstructure in red shale brick with buff terra-cotta details

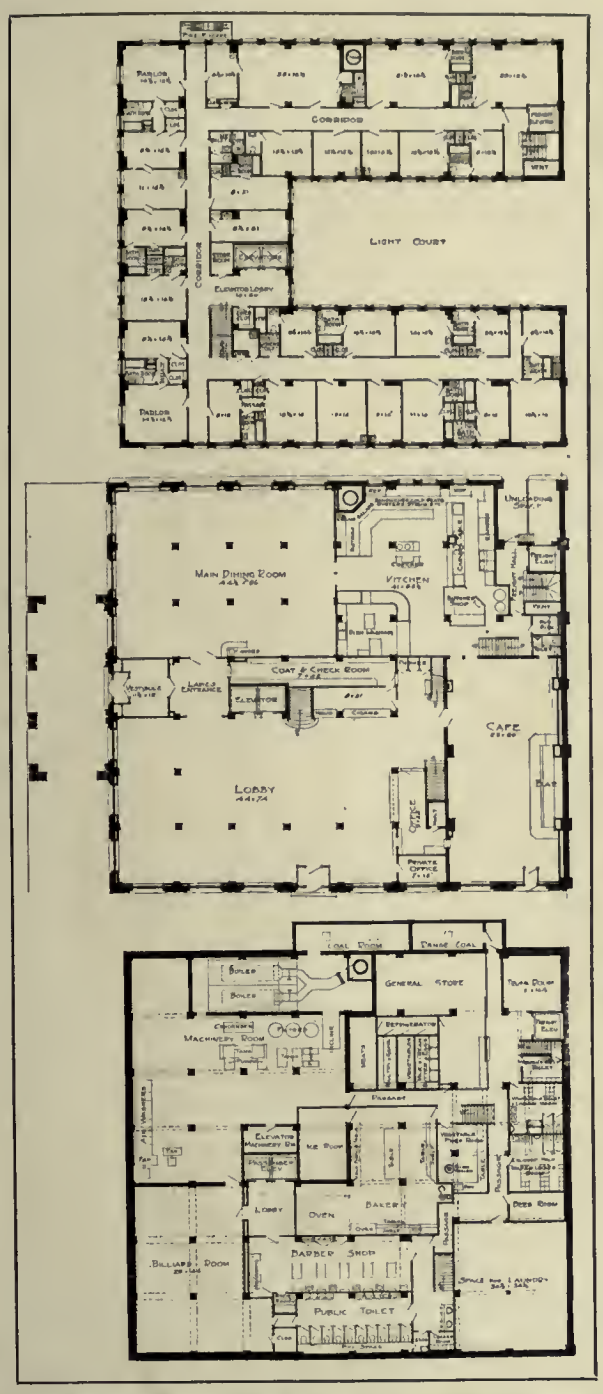
Office Floor Plan



Typical Floor Plan

Basement Floor Plan

The Lobby is finished in light vein-green Vermont marble, with ceiling in French gray with the relief-work covered in gold-leaf to a verde green

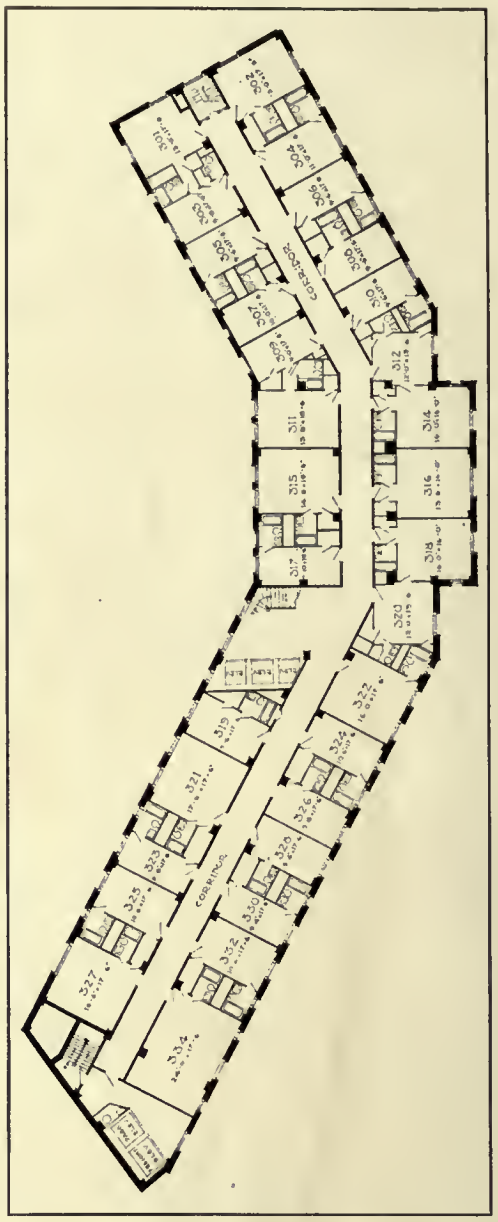


Typical Office and Basement Floor Plans

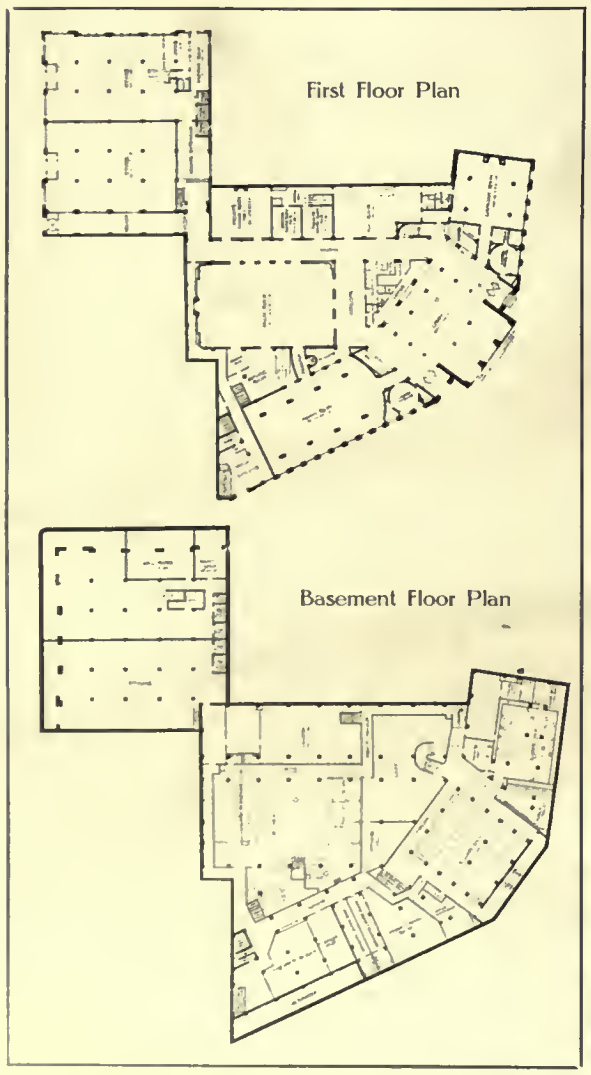
Hotel Leland, Springfield, Ill. Holabird & Roche, Architects

Lobby

Main Dining-room



Typical Floor Plan



HOTEL ST. PAUL, ST. PAUL, MINN.

REED & STEM, ARCHITECTS

Main Restaurant

The Hotel Statler, Cleveland, Ohio

Accompanied by Some Notes on Hotel Planning

By E. M. Statler

IN any hotel scheme *rooms* constitute the most important feature and, therefore, *room service* becomes the most essential consideration in the planning of a hotel to-day.

Room service covers not only the provision of all the service required by the guests in their rooms, but also all service which the rooms themselves require from the employees of the house in order to make them clean, comfortable, and habitable, and also to keep them in such condition without any inconvenience to the guest.

The first step toward the accomplishment of this result is the adoption of a typical floor plan with the rooms arranged in particular regard to their equal accessibility to the passenger-elevators, for the convenience of the guests, as well as to the service-elevators, for the convenience of the employees engaged in giving service to the rooms.

Next in importance (and possibly in some instances of equal importance with the arrangement of rooms) is the restaurant service of the hotel. This involves the proper location of the dining-space not only in relation to the convenience of the guests, but also to the accessibility of the kitchen and service departments, because the proper layout and equipment of the dining and service space have great bearing on the efficiency and the economy of service.

Great thought and study must be given to these two problems in the planning of every hotel; moreover, every hotel requires a separate solution, depending upon the city, the location of the site, and the dimensions of the building-lot, as well as upon the character of the neighborhood. The location of the site in the city is one of the most important points for consideration in determining the general allotment of space on the ground floor, as to the portion of the hotel, whether the end, center, or side, to be devoted to women patrons and that to be reserved for the strictly men's rooms. Each and every one of these problems should be carefully worked out by a thoroughly practical hotel man before anything further is done in planning a hotel. This will enable him successfully to defend his business against all competition that may arise in the future.

Fountain in the Formal Dining-room

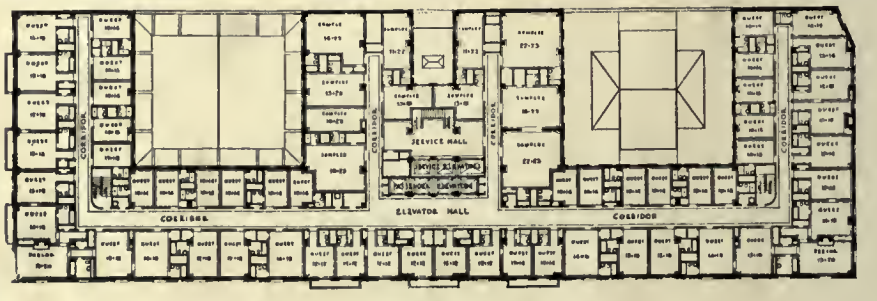
Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

The typical floor layout of Hotel Statler, Cleveland, has been characterized by some of the best practical hotel men in the country as a perfect treatment for the room layout on a lot such as that upon which this Cleveland hotel was erected. The ground floor layout also has been characterized as a perfect arrangement for dining-room service, both from the standpoint of the guest and from the standpoint of efficiency and economy in the service. In this instance, the end of the hotel fronting on Euclid Avenue, a thoroughfare which is known the world over and which is lined with some of the finest stores in the country, has been assigned to the women patrons, because of its extremely convenient location for shoppers and also because it obviates the necessity of their passing through the more public portions of the hotel to reach the apartments reserved for their use. The rear end of the hotel, which looks out upon a less desirable neighborhood, has been cleverly laid out and treated as a men's club, embracing a grill-room, billiard-room, buffet, cigar and news stand, library and lounge, telephones, etc., so attractively and conveniently arranged that it serves its purpose equally as well as though more prominently located on the lobby floor.

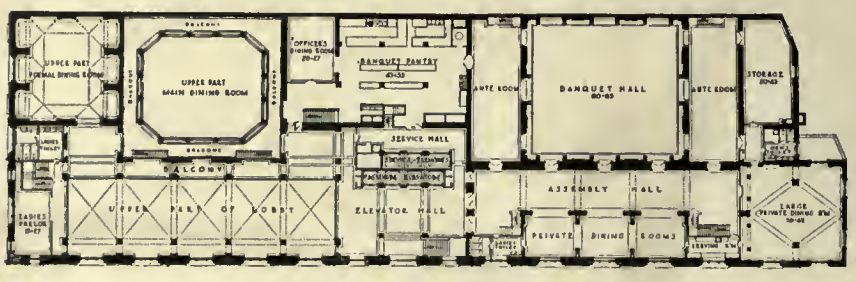
The demands made upon a modern city hotel for social purposes are constantly becoming more numerous and exacting. In this respect the ballroom, assembly hall, and private dining-rooms, which can be converted into one room if occasion demands, provide assembly space peculiarly adapted to the largest social functions of a great city. There is abundant space for promenade on this floor, which is not of the usual closed corridor order, but which overlooks the lobby and the main dining-room, providing vistas at every hand.

View in Main Lobby

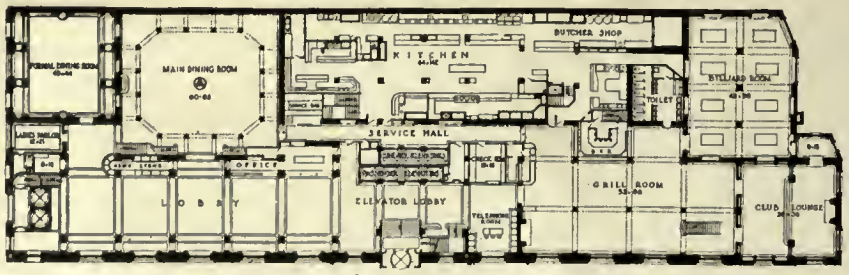
Detail of Entrance Doors in Lobby



Typical Floor Plan



First Mezzanine Floor Plan



First Floor Plan

HOTEL STATLER, CLEVELAND, O.

GEORGE B. POST & SONS, ARCHITECTS

Formal Dining-room

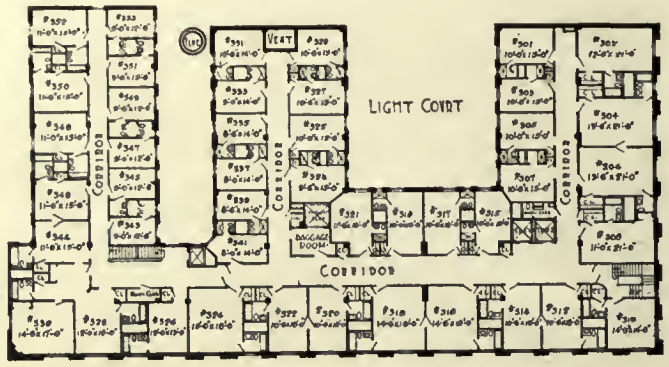
Gallery of Pompeian Restaurant

Detail of Staircase on Parlor Floor

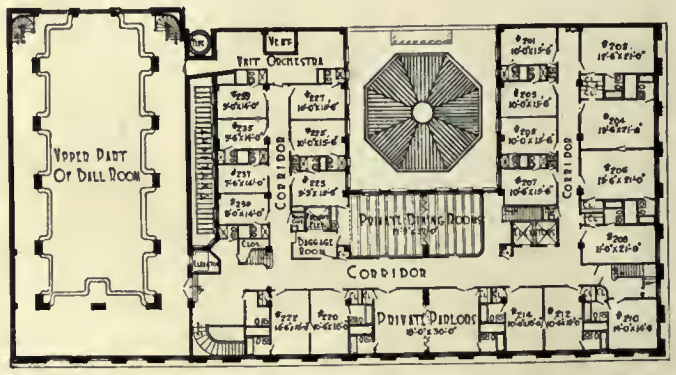
HOTEL STATLER, CLEVELAND, O.

GEORGE B. POST & SONS, ARCHITECTS

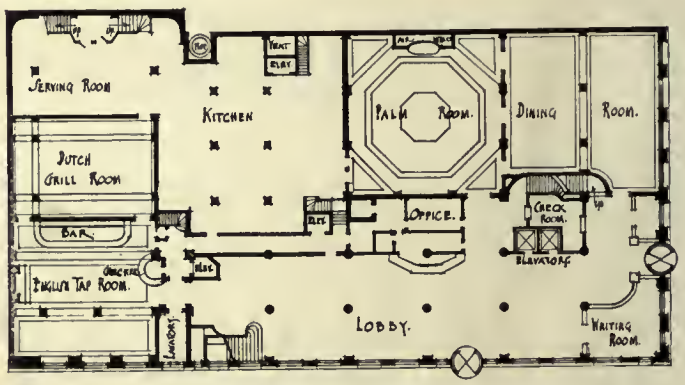
Exterior View



Typical Floor Plan

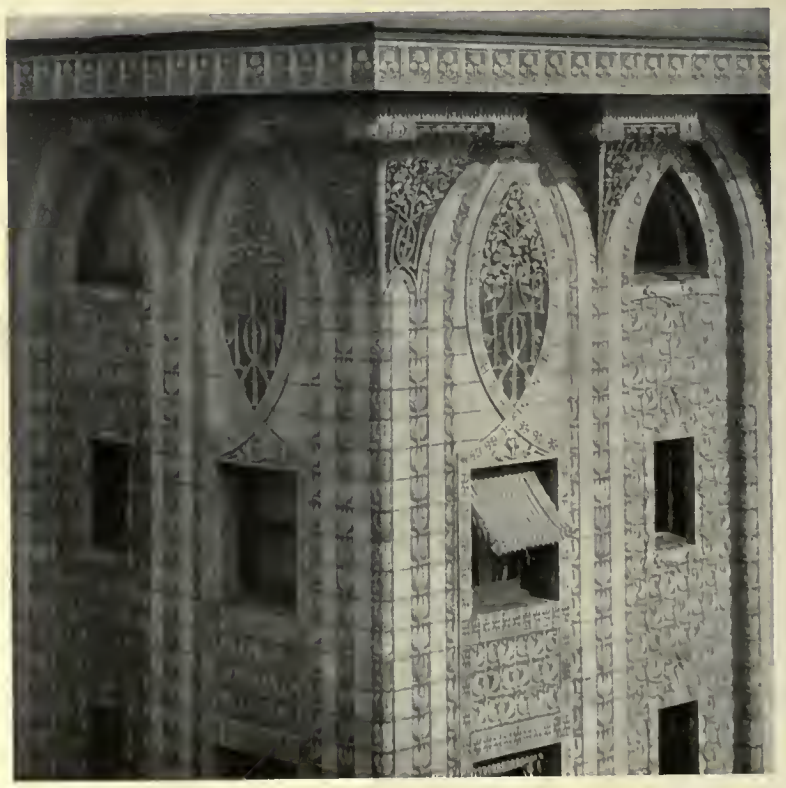


Mezzanine Floor Plan



First Floor Plan

Detail of Lower Stories



Detail of Upper Stories

HOTEL STATLER, BUFFALO, N. Y.
ESENWEIN & JOHNSON, ARCHITECTS

Palm Room

View in Lobby, Looking toward Entrance

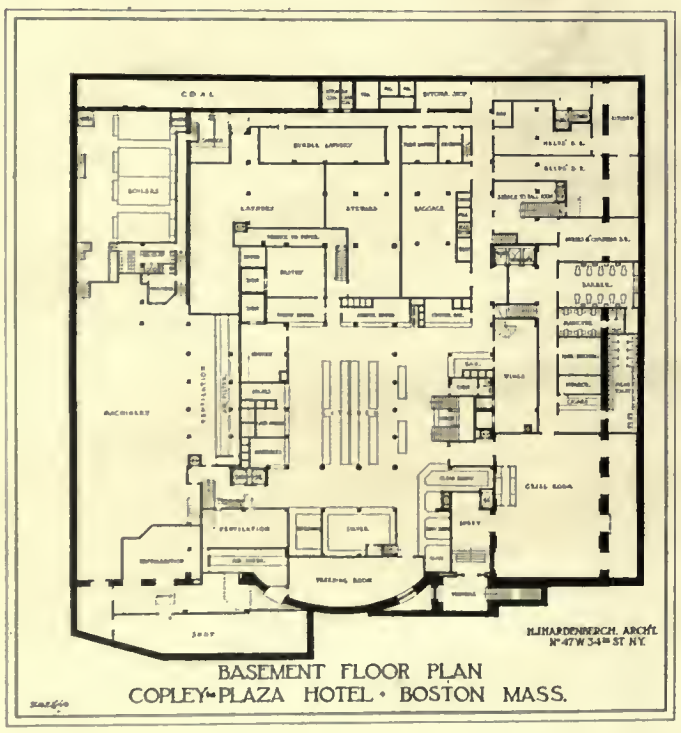
HOTEL STATLER, BUFFALO, N. Y.

ESENWEIN & JOHNSON, ARCHITECTS

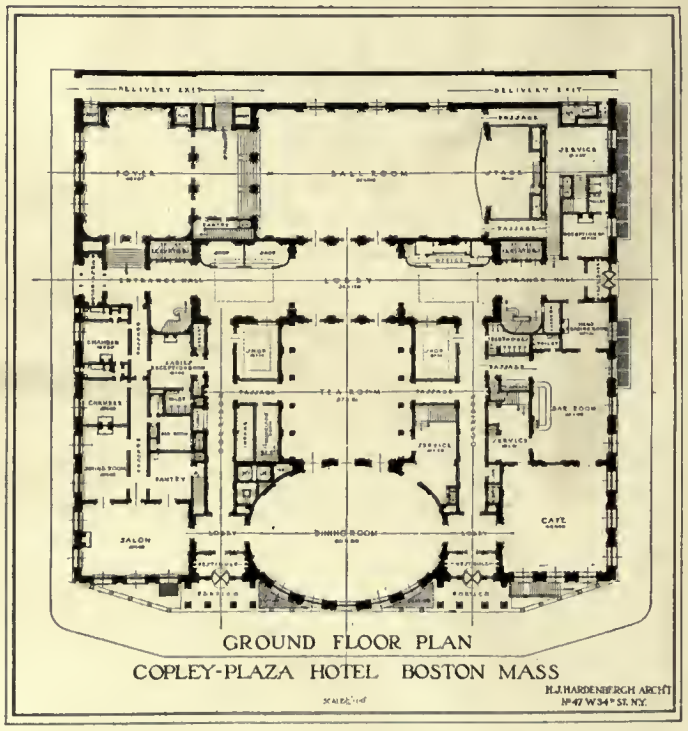
Photo by Byron

View from Copley Square

THE Copley-Plaza Hotel occupies a place in the architectural group with Richardson's famous Trinity Church and the equally famous Public Library Building in Copley Square. It presents a dignified façade of seven stories in height, designed in a reserved spirit of the Renaissance and constructed of light brick with stone-colored terra-cotta details, the first story and entrance porticos being of limestone. The large oval dining-room fronting on the square has been expressed on the façade by a great central bay, which is the chief architectural feature



BASEMENT FLOOR PLAN
COPLEY-PLAZA HOTEL · BOSTON MASS.



GROUND FLOOR PLAN
COPLEY-PLAZA HOTEL BOSTON MASS

COPLEY-PLAZA HOTEL, BOSTON, MASS.

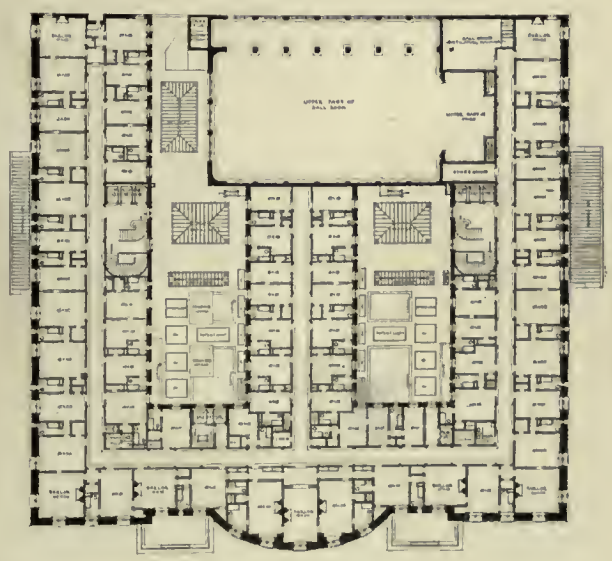
H. J. HARDENBERGH, ARCHITECT

Photo by Byron

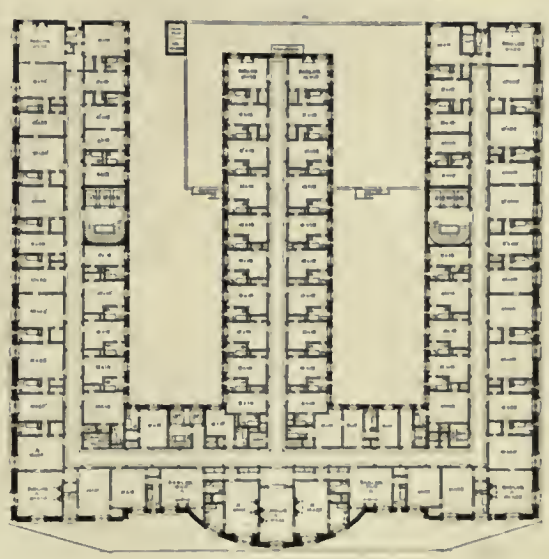
View in Lobby

of the design, and brings the whole into good scale with the square.

The main entrances are from Copley Square, giving direct access to the public dining-rooms. Ample corridors lead to the main lobby in the center of the building, which is connected with the side entrances by smaller lobbies. All the public rooms have been arranged on the first floor and are two stories in height, with mezzanine floors arranged about their upper portions. The interiors on the whole are simply done, and are mostly treated with Renaissance decoration.



FIRST FLOOR PLAN
COPLEY-PLAZA HOTEL · BOSTON MASS



TYPICAL FLOOR PLAN
COPLEY-PLAZA HOTEL · BOSTON MASS

COPLEY-PLAZA HOTEL, BOSTON, MASS.

H. J. HARDENBERGH, ARCHITECT

General View of Tea-room

Photos by Byron

Detail in Dining-room

Detail in Tea-room

COPLEY-PLAZA HOTEL, BOSTON, MASS.

H. J. HARDENBERGH, ARCHITECT

Photo by Wurts Bros.

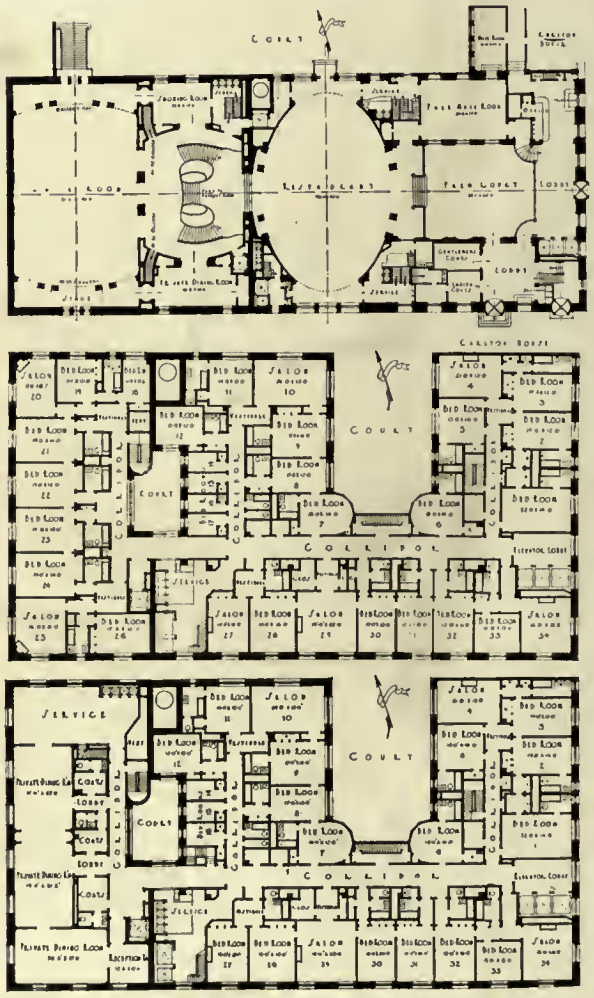
View of Madison Avenue Façade

RITZ-CARLTON HOTEL, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

A New View of the Palm Court as It Has Been Lately Refurnished

Entrance Lobby, Looking toward Office



Floor Plans

RITZ-CARLTON HOTEL, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

The New Ballroom

Main Restaurant

RITZ-CARLTON HOTEL, NEW YORK CITY

WARREN & WETMORE, ARCHITECTS

Photo by Tebbs-Hymans, Inc.

Sherbrooke Street Front

RITZ-CARLTON HOTEL, MONTREAL, CANADA

WARREN & WETMORE, ARCHITECTS

Main Restaurant

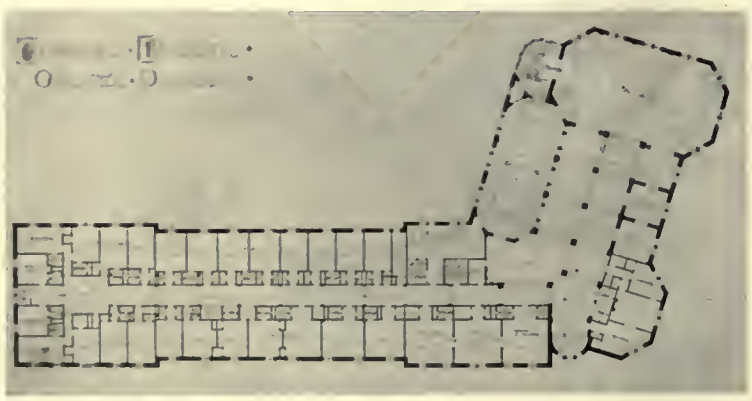
Photos by Tebbs - Hymans, Inc. Detail of Ballroom

View in Palm Court

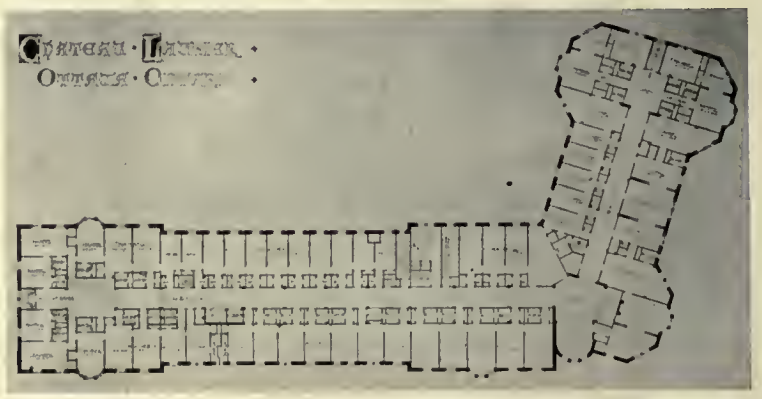
RITZ-CARLTON HOTEL, MONTREAL, CANADA

WARREN & WETMORE, ARCHITECTS

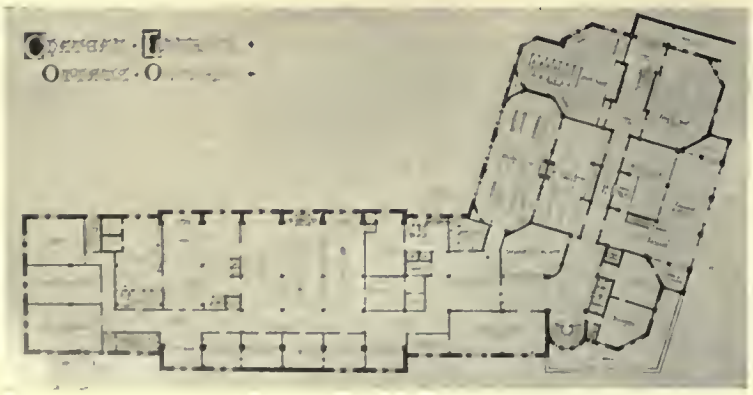
General View, Showing Relation of Hotel to Railroad Terminal



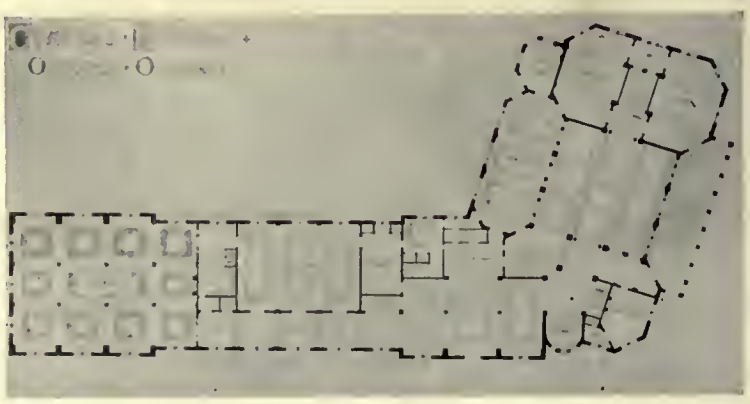
First Floor Plan



Typical Floor Plan



Basement Floor Plan



Ground Floor Plan

THE CHÂTEAU LAURIER, OTTAWA, CANADA

ROSS & MACFARLANE, ARCHITECTS

Banquet-hall

View on Terrace

Main Dining-room

THE CHÂTEAU LAURIER, OTTAWA, CANADA

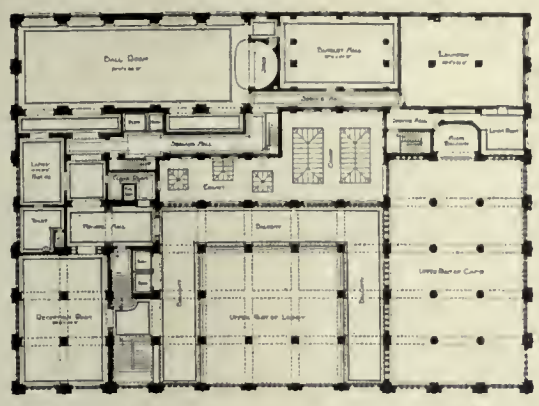
ROSS & MACFARLANE, ARCHITECTS

Palm Room

Ballroom

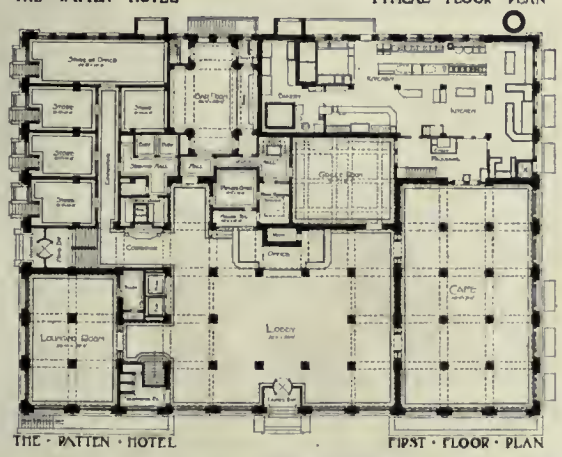
THE CHÂTEAU LAURIER, OTTAWA, CANADA

ROSS & MACFARLANE, ARCHITECTS



THE · PATTEN · HOTEL MEZZANINE · FLOOR · PLAN

THE · PATTEN · HOTEL TYPICAL · FLOOR · PLAN



THE · PATTEN · HOTEL FIRST · FLOOR · PLAN

Exterior View

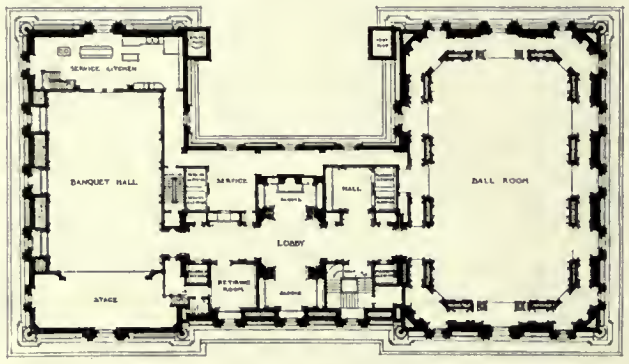
Ballroom

Café

HOTEL PATTEN, CHATTANOOGA, TENN.

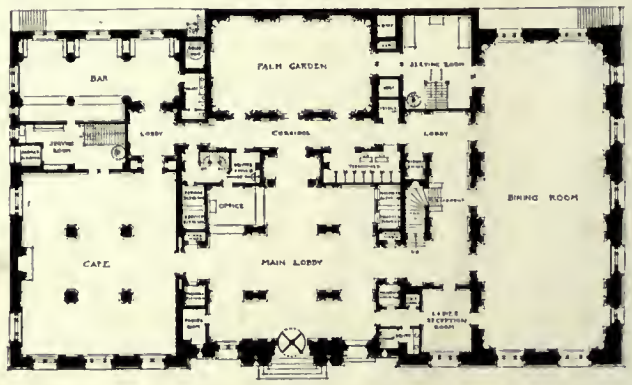
W. T. DOWNING, ARCHITECT

Exterior View



Ballroom Floor Plan

Typical Floor Plan



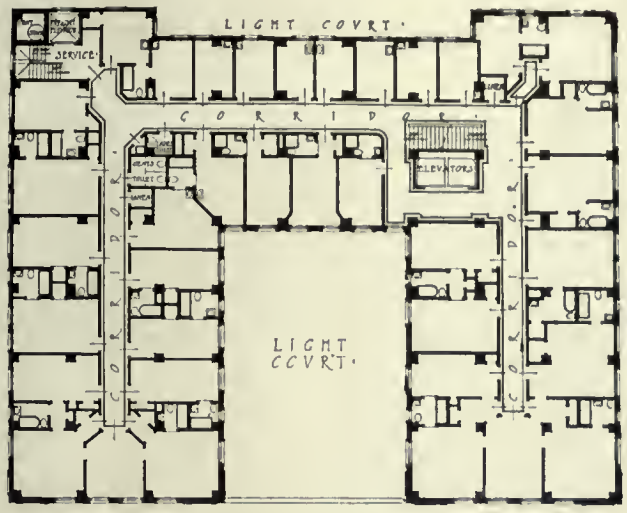
First Floor Plan

Palm Room

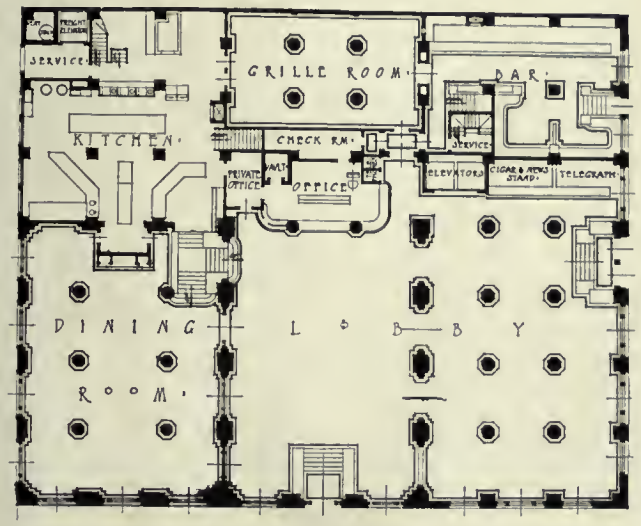
Lounging-room

HOTEL BELVIDERE, BALTIMORE, MD.

PARKER, THOMAS & RICE, ARCHITECTS



Typical Floor Plan



First Floor Plan

Exterior View

Main Dining-room

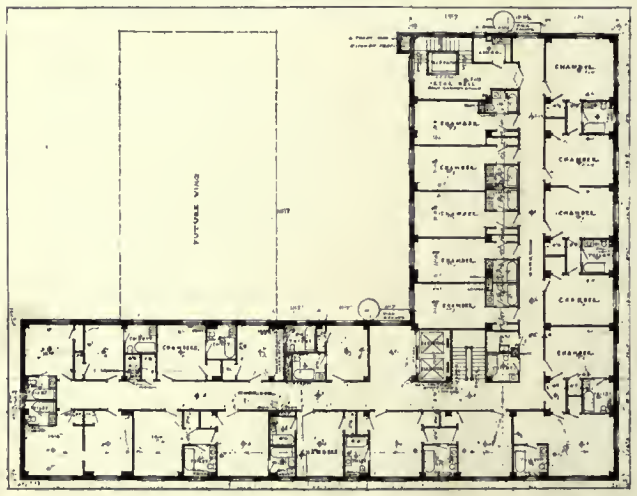
Detail of Main Stairway

HOTEL PASO DEL NORTE, EL PASO, TEXAS

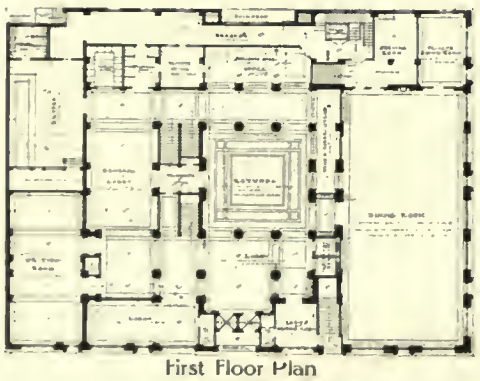
TROST & TROST, ARCHITECTS

Exterior View

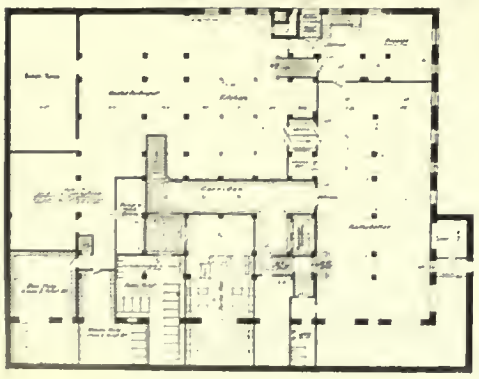
Detail of Entrance



Typical Floor Plan



First Floor Plan

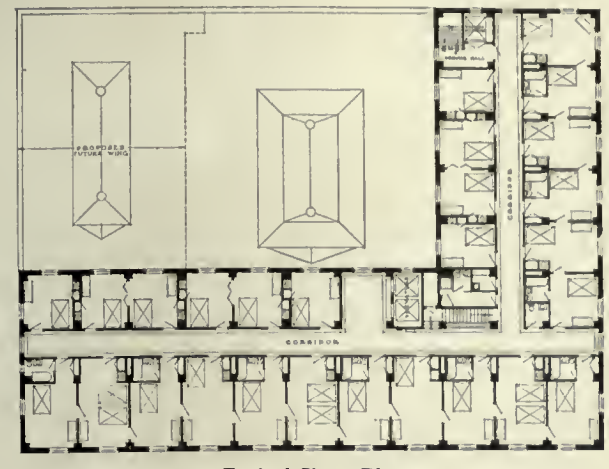


Basement Floor Plan

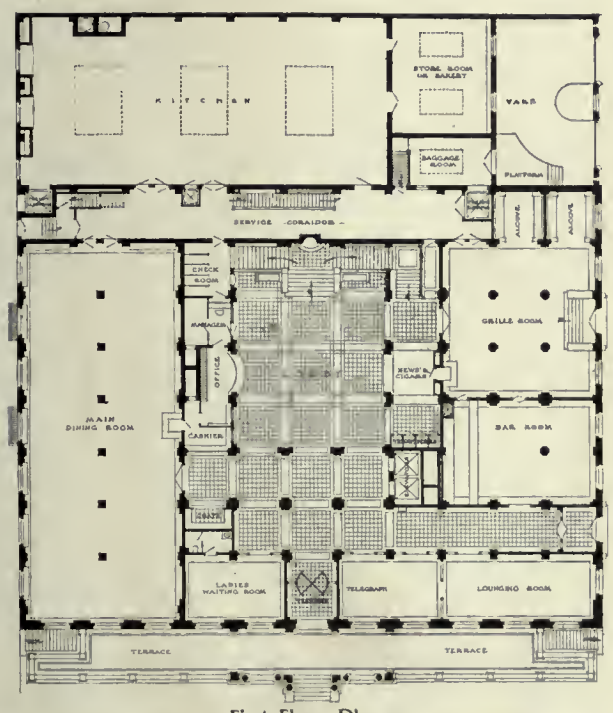
View of Rotunda

HOTEL WASHINGTON, SEATTLE, WASH.

EAMES & YOUNG, ARCHITECTS



Typical Floor Plan



First Floor Plan

Exterior View

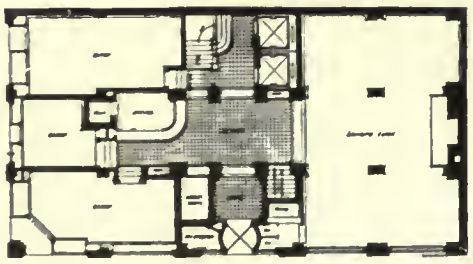
Main Dining-room

View in Lobby, Showing Staircase

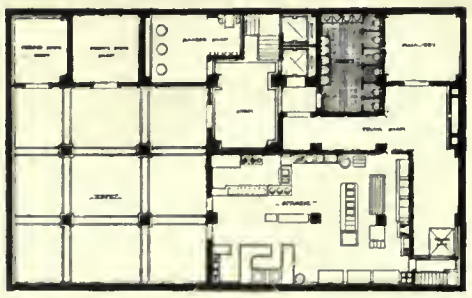
HOTEL ROBIDOUX, ST. JOSEPH, MO.

EAMES & YOUNG, ARCHITECTS

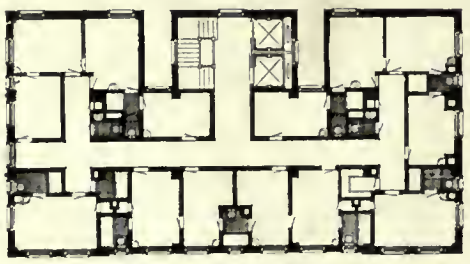
Perspective of Exterior



First Floor Plan



Basement Floor Plan

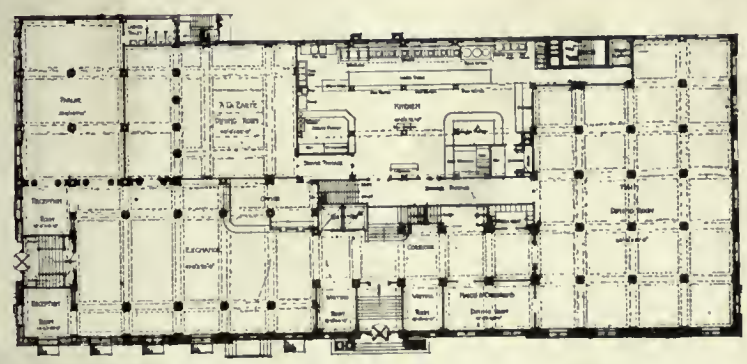


Typical Floor Plan

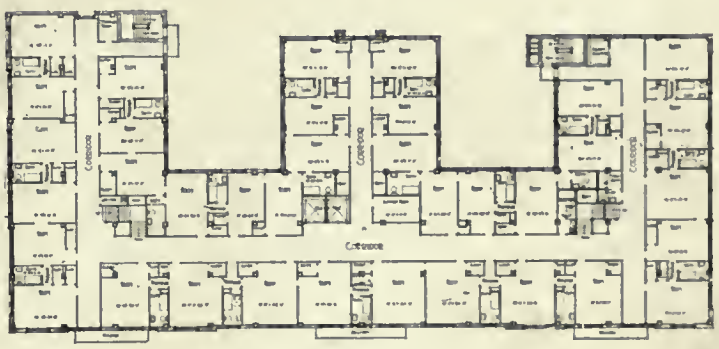
HOTEL MERCER, KANSAS CITY, MO.

KURFISS & MICHAELIS, ARCHITECTS

Perspective of Exterior



First Floor Plan



Typical Floor Plan

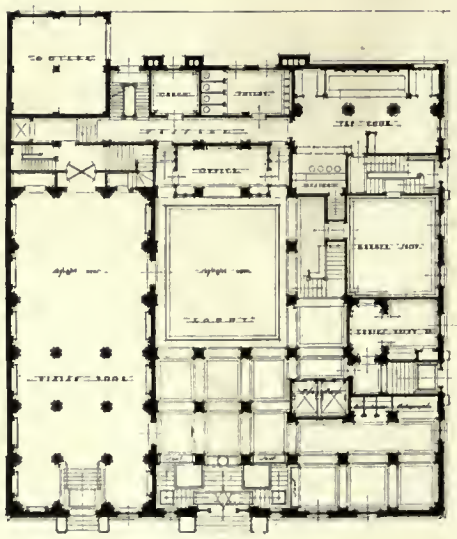
HOTEL KINGSESSING, PHILADELPHIA, PA.

WATSON & HUCKEL, ARCHITECTS

The Lynnhaven Hotel, Norfolk, Va.
John Keevan Peebles, Architect

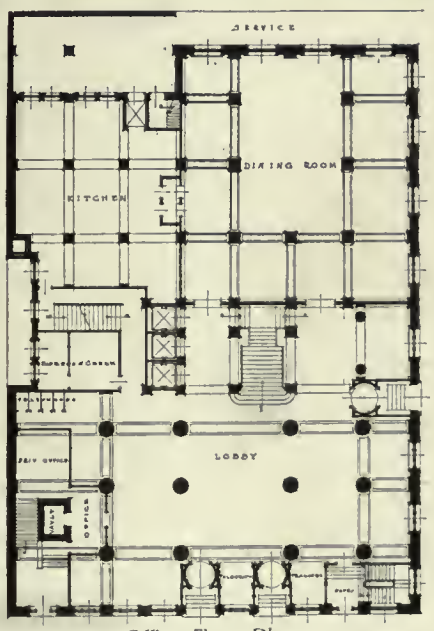
Basement Floor Plan

Typical Floor Plan

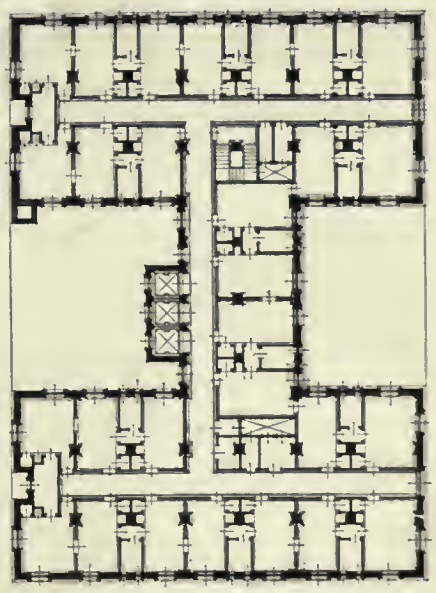


Office Floor Plan

Perspective View of the Exterior



Office Floor Plan

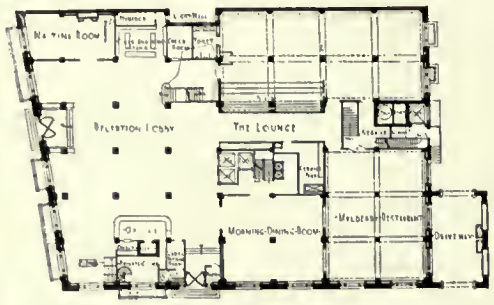


Typical Floor Plan

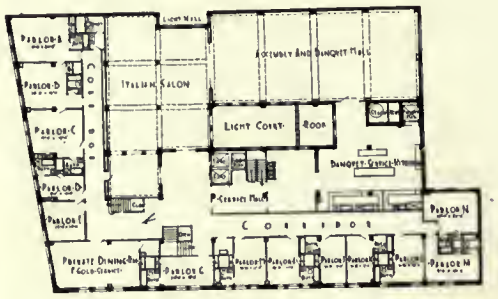
DESIGN FOR MURPHY'S HOTEL, NORFOLK, VA.

John Keevan Peebles, Architect

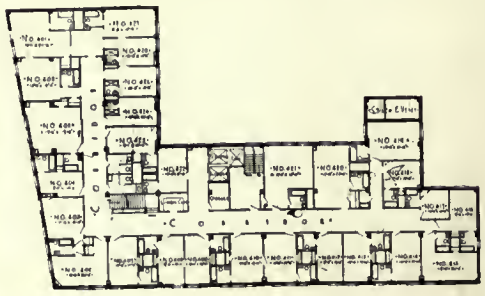
Perspective of Exterior



First Floor Plan



Second Floor Plan

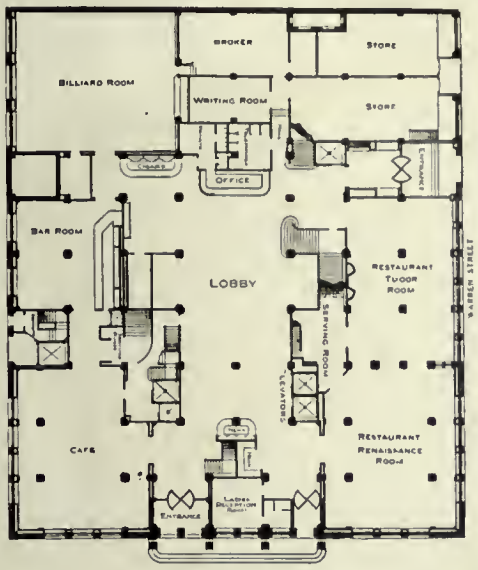


Typical Floor Plan

View in Lobby, Looking toward Office

HOTEL UTICA, UTICA, N. Y.

ESENWEIN & JOHNSON, ARCHITECTS



First Floor Plan

Typical Floor Plan

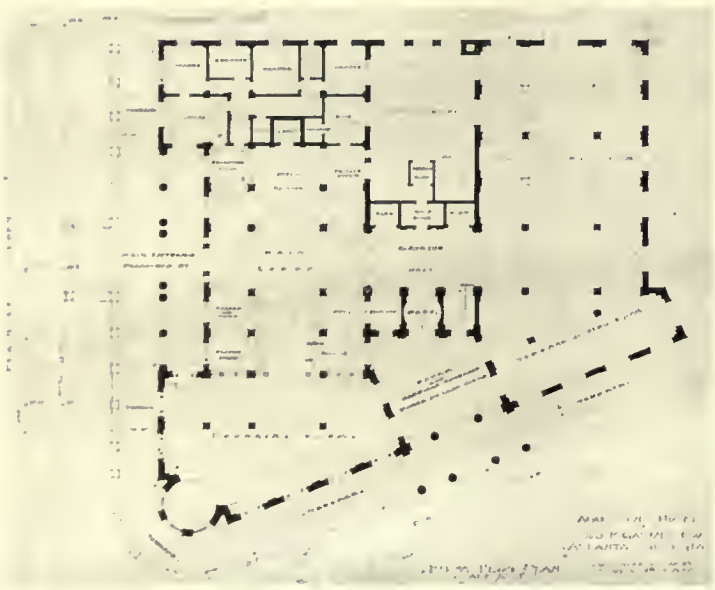
Perspective of Exterior

Tudor Dining-room

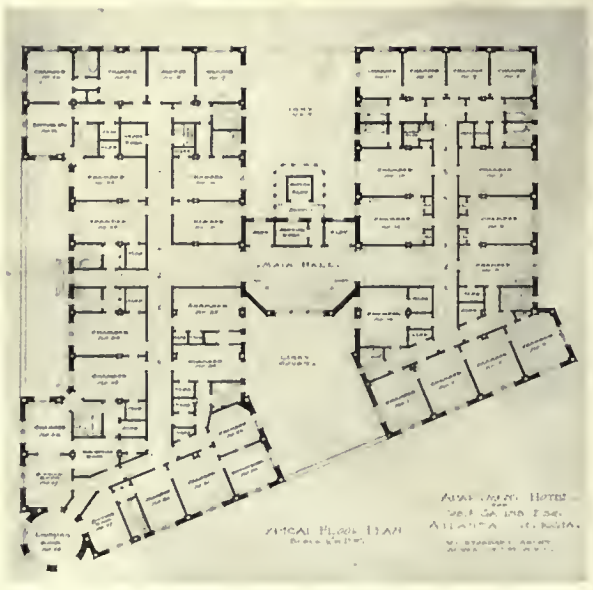
HOTEL ONONDAGA, SYRACUSE, N. Y.

ESENWEIN & JOHNSON, ARCHITECTS

Exterior View



First Floor Plan



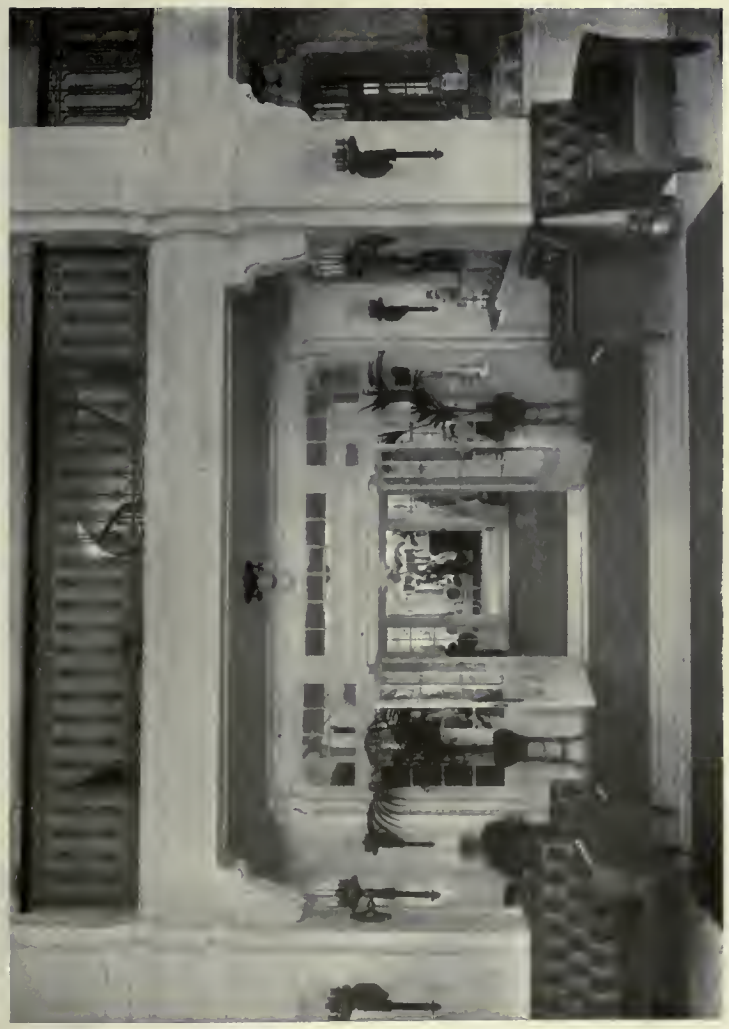
Typical Floor Plan

THE GEORGIAN TERRACE HOTEL, ATLANTA, GA.

W. L. STODDART, ARCHITECT

Basement Grill-room

Terrace Dining-room



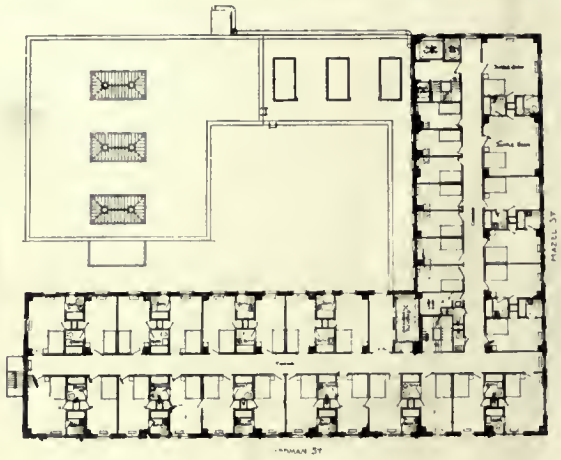
Lobby, Looking toward Elevator Hall

Main Dining-room

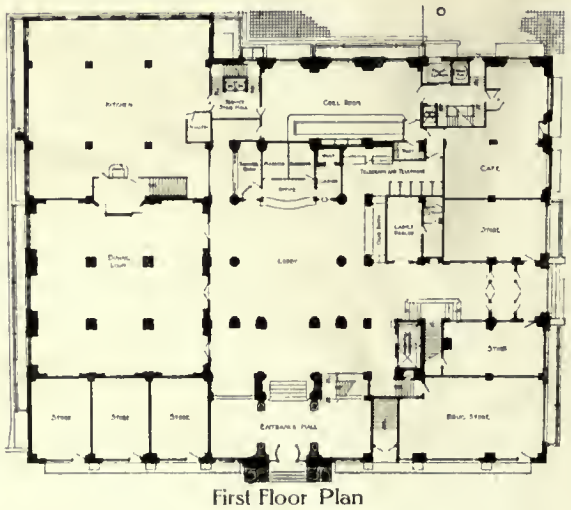
THE GEORGIAN TERRACE HOTEL, ATLANTA, GA.
W. L. STODDART, ARCHITECT

Perspective of Exterior

Ballroom



Typical Floor Plan



First Floor Plan

HOTEL OHIO, YOUNGSTOWN, O.

CLINTON & RUSSELL, ARCHITECTS

Exterior

First Floor Plan

Typical Floor Plan

Restaurant

HOTEL LOYAL, OMAHA, NEB.

JOHN LATENSER, ARCHITECT

THE HERMITAGE HOTEL, NEW YORK CITY

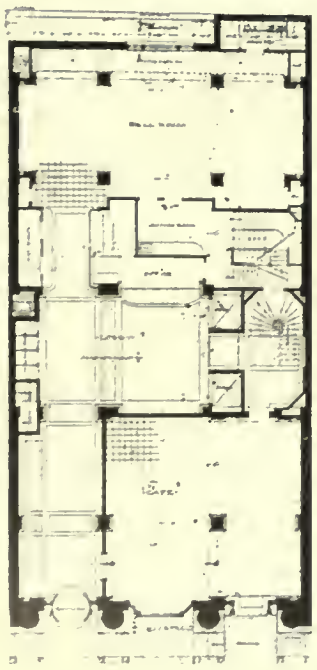
ROBERT D. KOHN, ARCHITECT

THE HERMITAGE, located on Seventh Avenue, near 42d Street, New York City, was erected to provide a comfortable and home-like residence for the sort of man who desires hotel life with its attendant service and conveniences, but who, at the same time, wishes to recognize in his surroundings some impression of his own individuality; in short, a place where one can make himself at home. To this end, the plan has been arranged with single rooms of different sizes, having large closets, and nearly all connected with private baths. Fire-doors separate the elevator-hall from the bedroom portion of the upper floors, and each wing is provided with a staircase.

The arrangement of the first floor shows an exceptionally economical plan for a small area. The café and bar are located in the front, with a separate entrance from the street. The lobby and service pantries occupy the central space, with the grill-room in the rear, lighted from a court. The second floor is arranged in the manner of a club, with a large lounging-room and smaller rooms for reading and writing.

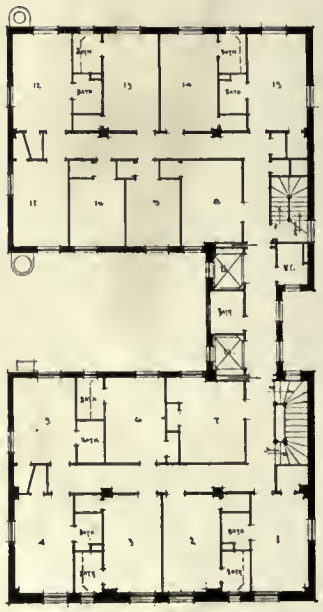
View from Seventh Avenue

Café



First Floor Plan

Grill-room



Typical Floor Plan

THE PLAZA HOME CLUB

C. W. BUCKHAM, ARCHITECT

THE PLAZA HOME CLUB is a type of building which is peculiar to New York City and the demand for which has been caused by a change in the domestic life of the residents of our large cities in the past few years, due to both economic and social reasons.

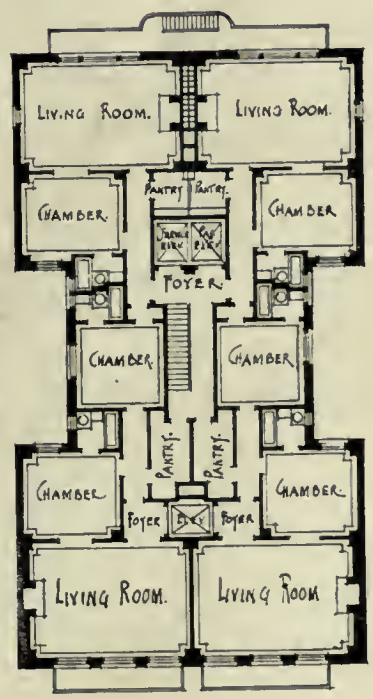
Many of the wealthier town dwellers maintain houses in the country which, in constantly increasing instances, are kept open throughout the year. This removes the necessity of keeping up a permanent city residence which would be occupied only occasionally. There is still, however, the need for dignified city accommodations which will at all times be ready for occupancy and which can provide the comforts and conveniences of daily life without the necessity of a transference of servants. It was in an attempt to provide for this class of patronage that this type of building came into being, and it should be at least a long step toward the solution of the servant problem.

It is only by straining a point, possibly, that it is made to come under the classification of hotels; but inasmuch as its general service and management follow along the identical lines of hotel management, it may be appropriately included. It is interesting as a solution of the problem to provide, for the person of ample means, a city residence which will furnish all the service and conveniences usual to any first-class hotel and at the same time be in the nature of an individual or private residence.

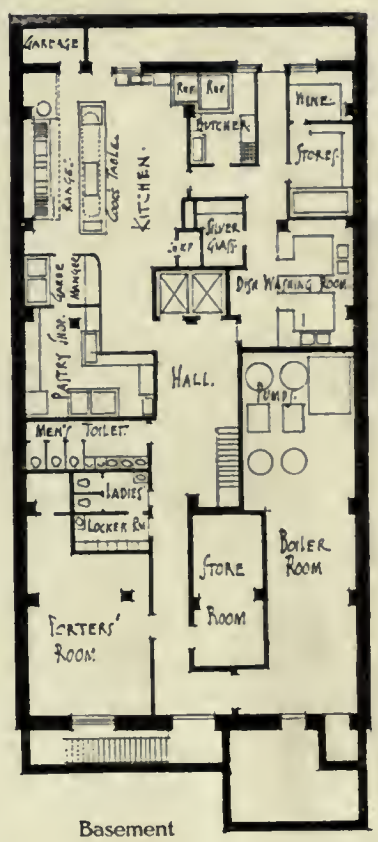
It is most similar to a hotel in its culinary service, and it is in this feature that its chief interest centers. The food is prepared in a central kitchen and sold by the management to the guests or tenants; but instead of delivering the meals to the main dining-room, they are sent to the private suites, where they are served by either the house attendants or the tenants' own servants from small pantries connected with each suite. The basement plan shows the arrangement of the kitchen. It is presided over by a *chef*, and is as complete with every facility for preparing meals as the kitchen of any European plan hotel.

Exterior

Detail of Façade



Typical Floor Plan



Basement

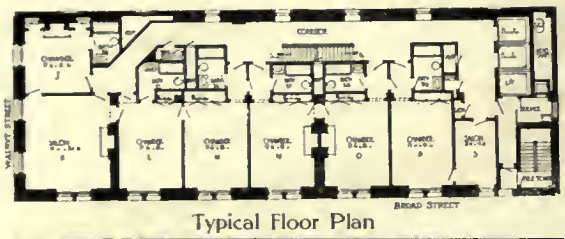
Photo by W. H. Rau Exterior View

THE RITZ-CARLTON HOTEL of Philadelphia, one of the newest of this system, is located at the corner of Broad and Walnut Streets, in the center of an important club-house district. Architecturally, the exterior, in its design, reflects the Adam style, and the materials of which it is constructed are pink granite and Indiana limestone for the lower stories, above which is plain red brick laid in Flemish bond with a deep cornice and balustrade of terra-cotta crowning the building.

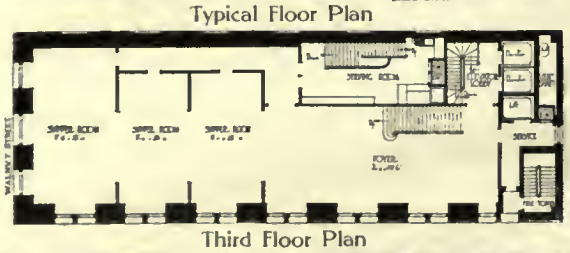
The ground story contains the lobby and café, with the main restaurant, occupying a double story, located on the first floor. The kitchen floor is placed between the main restaurant and supper-room floors, and, because of this convenient location, provides economical service to both these floors, as well as a well-ventilated kitchen.

The main restaurant is most simple and dignified in treatment, but it thereby gains rather than loses in stateliness and beauty. The floors and walls are of marble, the latter being paneled in white with pilasters of green-and-white marble. The furniture is natural beechwood, upholstered in rose du Barry, which, with the wall-hangings of the same color, and the large mirrors, give a rich effect.

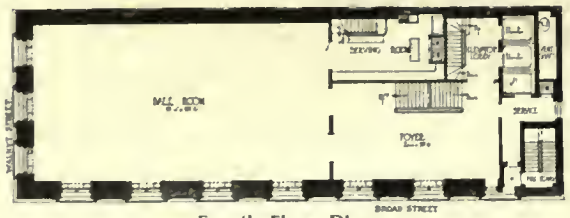
Great care in the faithful expression of period style has been observed in the design and furnishing of all the rooms. The halls and foyers are in imitation Caen stone, the main entrance lobby being made further attractive with Adam furniture painted in white enamel with gold ornament and upholstered in blue-and-cream velvet.



Typical Floor Plan



Third Floor Plan



Fourth Floor Plan

Photo by Howard Kingsmore Banquet-room

RITZ-CARLTON HOTEL, PHILADELPHIA, PA.

HORACE TRUMBAUER AND WARREN & WETMORE, ASSOCIATED ARCHITECTS

Photo by Howard Kingsmore

Ballroom

Photo by W. H. Rau

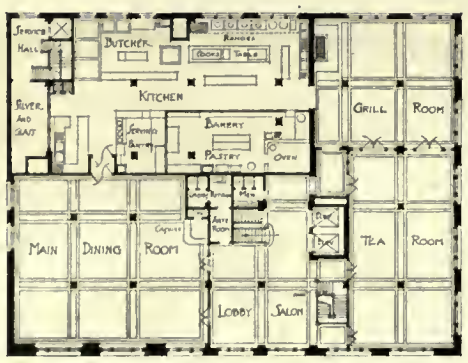
Grill-room

RITZ-CARLTON HOTEL, PHILADELPHIA, PA.

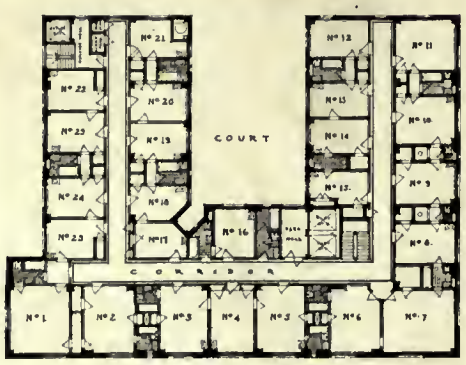
HORACE TRUMBAUER AND WARREN & WETMORE, ASSOCIATED ARCHITECTS

Exterior View

First Floor Plan



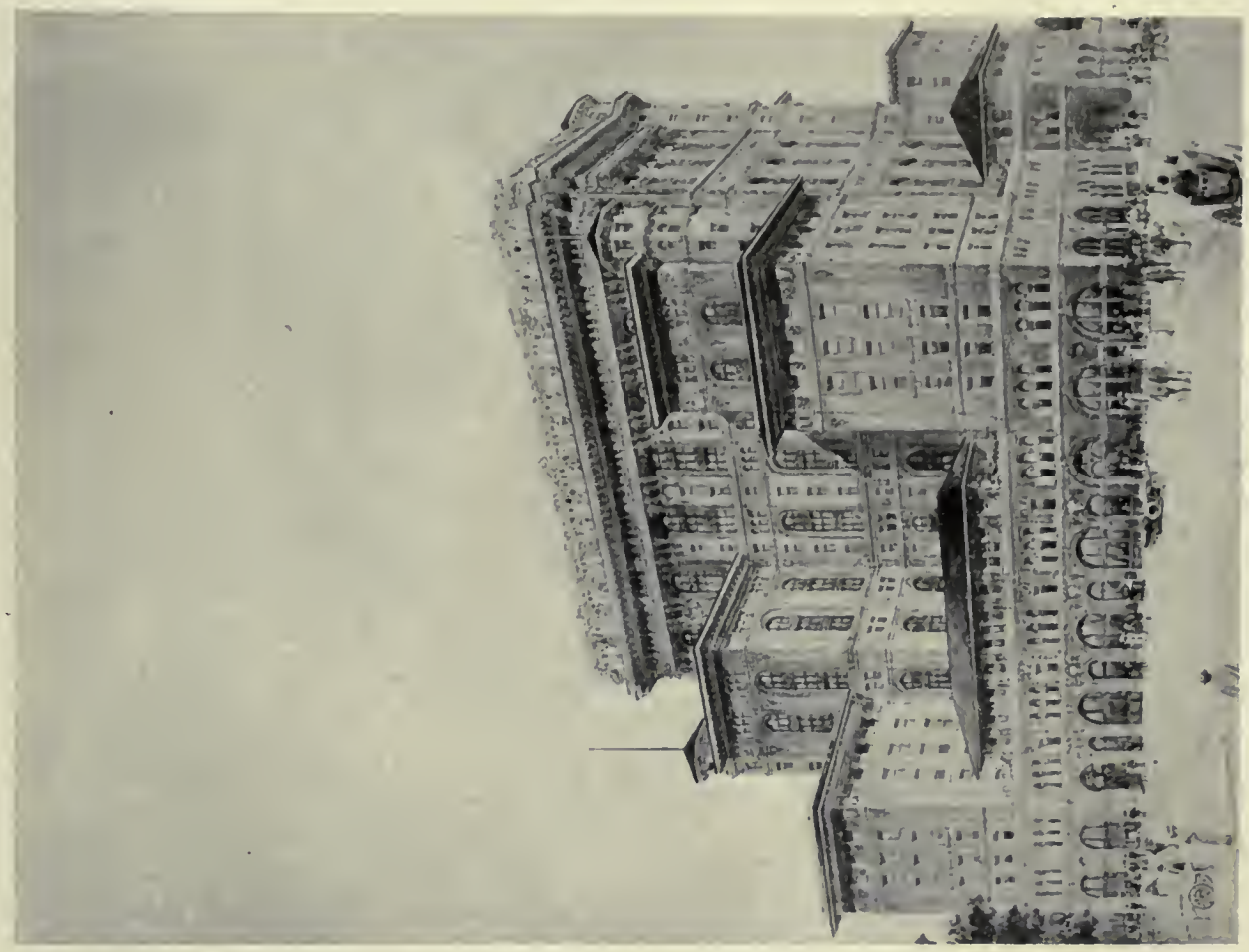
Second Floor Plan



Typical Floor Plan

HOTEL SAVANNAH, SAVANNAH, GA.

W. L. STODDART, ARCHITECT



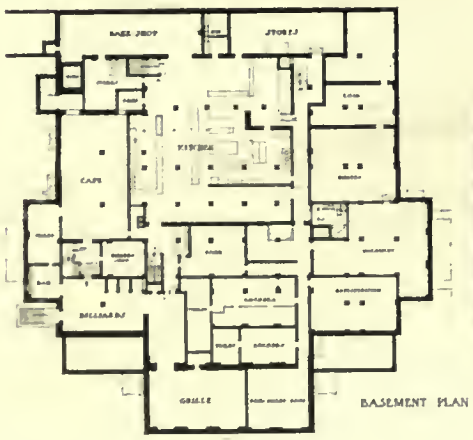
PERSPECTIVE VIEWS OF HOTEL VANCOUVER, VANCOUVER, B. C.

For the Canadian Pacific Railway Company

W. S. PAINTER & FRANCIS S. SWALES, ARCHITECTS

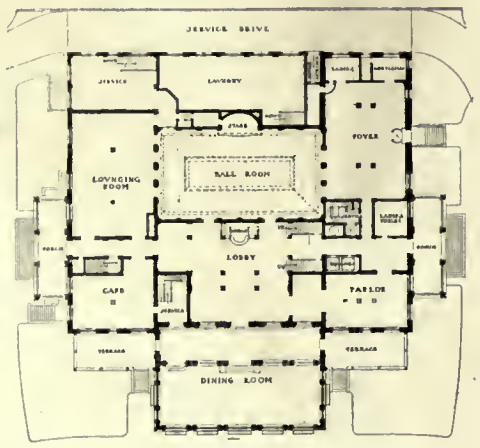
Exterior

This view shows the hotel prior to the addition of the new dining-room wing, in which the porch was retained as an integral part of the room, as shown in the plan below and the view illustrated on the opposite page



Basement Plan

Typical Floor Plan



First Floor Plan

HOTEL SCHENLEY, PITTSBURGH, PA.

RUTAN & RUSSELL, ARCHITECTS

View in Lobby

The New Dining-room

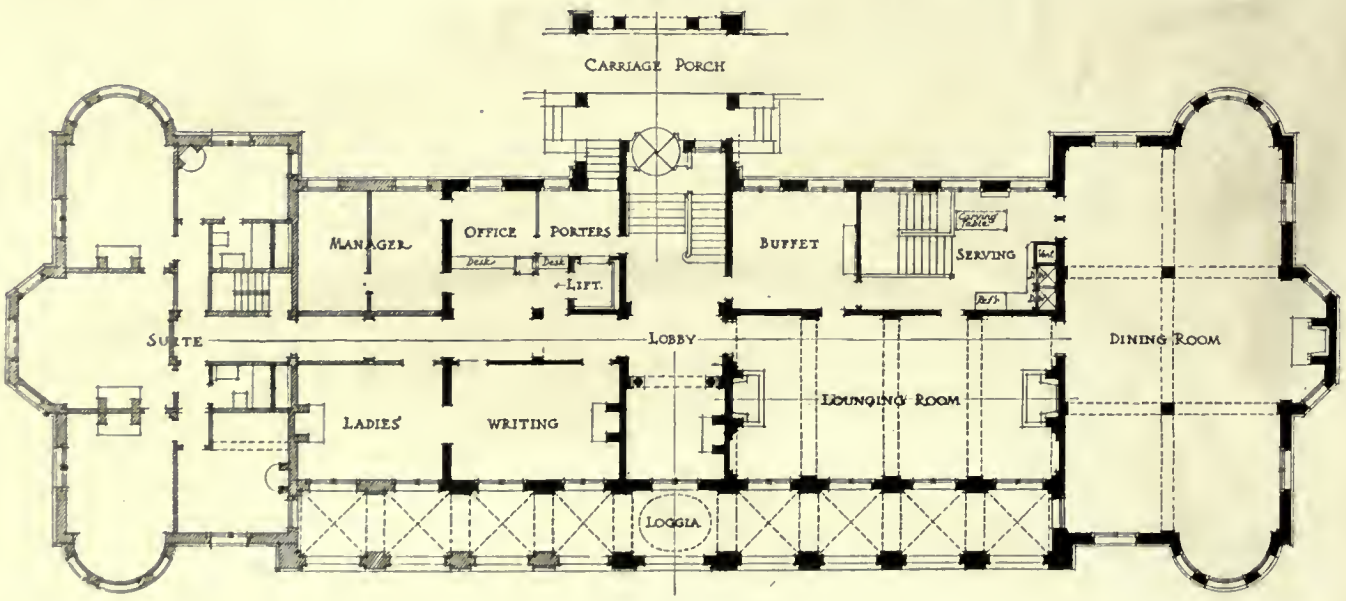
HOTEL SCHENLEY, PITTSBURGH, PA.

RUTAN & RUSSELL, ARCHITECTS

Sea Front

WHILE there is not much, as a rule, for the American architect to learn from the architecture of the English and Continental hotels, yet this seashore hotel in Kent presents many desirable features that might well be incorporated in the many hotels of this class which are erected in this country every year. The most striking point of its difference from those in this country is in the use of a permanent building-material and the generally substantial appearance of the entire structure. Its architectural effect will be greatly increased with the completion of the wing at the left, which will make the façade symmetrical, as shown by the plan reproduced herewith, the cross-hatched parts of which represent the future extension.

The interiors also strike a satisfying note of simplicity in the employment of white plaster-work and simple furniture for the decoration of the public rooms. The loggia overlooking the sea provides a pleasant place to serve informal meals; and as the main approach to the hotel is from the other side, quietness is assured to this part of the hotel at all times.



Ground Floor Plan

GUILFORD HOTEL, SANDWICH-ON-SEA, KENT, ENGLAND

FRANCIS S. SWALES, ARCHITECT

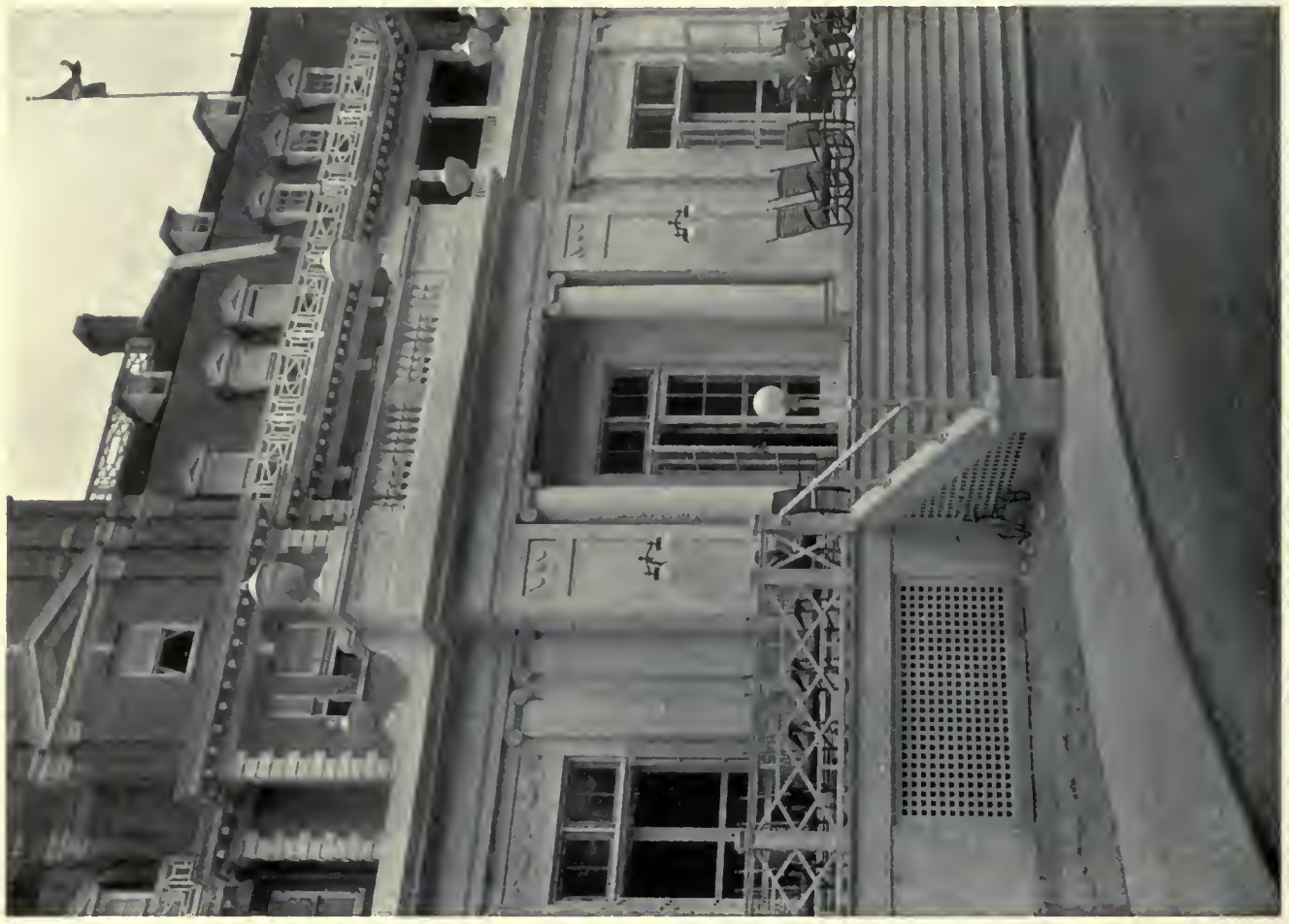
Loggia

Lobby

Dining-room

GUILFORD HOTEL, SANDWICH-ON-SEA, KENT, ENGLAND

FRANCIS S. SWALES, ARCHITECT



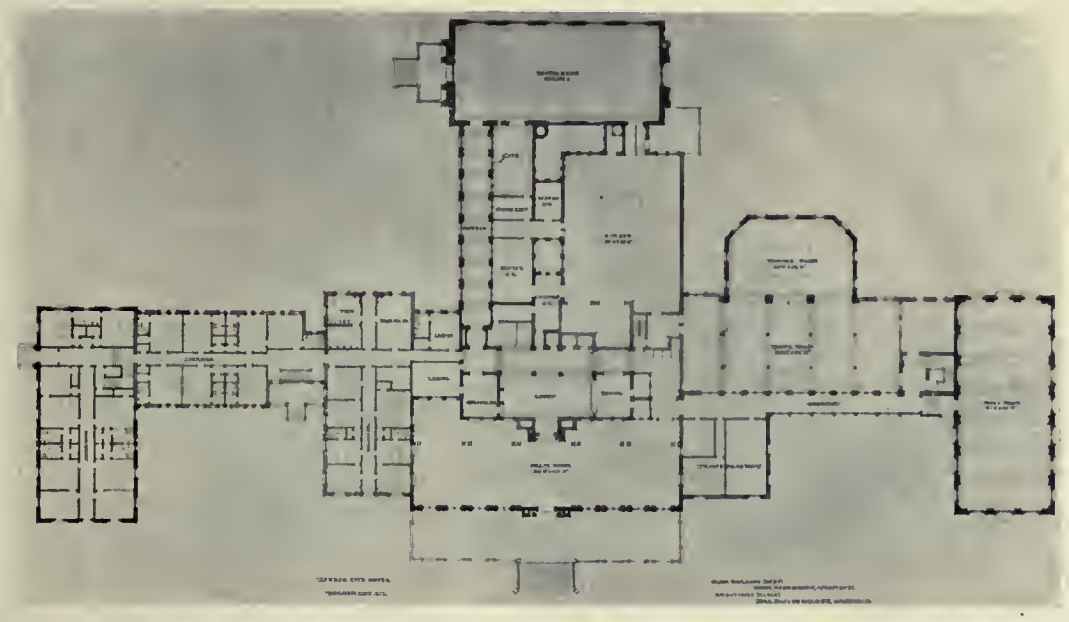
Exterior of New Palm Room
Ford, Butler & Oliver, Architects

View of Tower
McKim, Mead & White, Architects

Photos by Julian Buckly

THE GARDEN CITY HOTEL, GARDEN CITY, LONG ISLAND, N. Y.

Second Floor Plan



First Floor Plan

THE GARDEN CITY HOTEL, designed some years ago by Messrs. McKim, Mead & White, becomes of current architectural interest through some recent additions made to the original structure from the designs of Messrs. Ford, Butler & Oliver. The increased patronage of the hotel demanded more public rooms, as well as a greater number of guest rooms, and the way in which this space has been provided is shown by the black portion of the plans reproduced herewith.

An entire new wing, containing about fifty rooms and thirty baths, was constructed at each end of the building, quite faithfully following the general style of the existing work; but a decrease in the story heights permitted an additional floor to be arranged in the total height. In the east wing the first floor level was lowered to the grade, and a large ballroom, occupying the entire floor area and a story and a half in height, was provided.

An *à la carte* restaurant was added to the north of the building, with easy access from the existing kitchen, and connected with the lobby by a glazed corridor of generous width, off of which were placed secondary dining-rooms and the café. The original wood entrance has been replaced by a large palm room in the space between the central wings.

Photos by Julian Buckly

General View from Drive

Corridor Leading to Restaurant

ADDITIONS TO GARDEN CITY HOTEL, GARDEN CITY, LONG ISLAND, N. Y.

FORD, BUTLER & OLIVER, ARCHITECTS

Main Restaurant

Photos by Julian Buckly

Palm Room

ADDITION TO GARDEN CITY HOTEL, GARDEN CITY, LONG ISLAND, N. Y.

FORD, BUTLER & OLIVER, ARCHITECTS

Exterior View

Flemish Dining-room

HOTEL ELTON, WATERBURY, CONN.

ARTHUR H. BOWDITCH, ARCHITECT

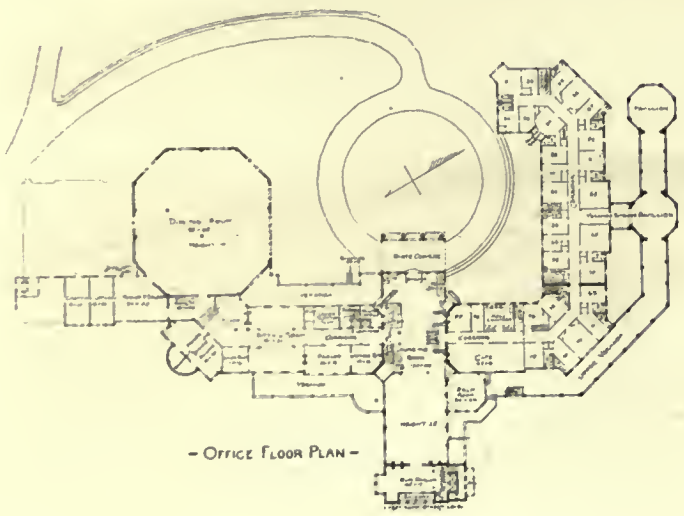
View from Street

THE HOTEL GRAMATAN is beautifully situated in the hilly country of Westchester, a few miles to the north of New York City. It is built of local stone for the lower stories, terraces, and verandas, with rough cast stucco of a natural gray color applied to frame construction for the upper stories. The roofs are covered with red Spanish tiles, the color of which serves to further increase the picturesque effect of the varying masses and heights of the building.

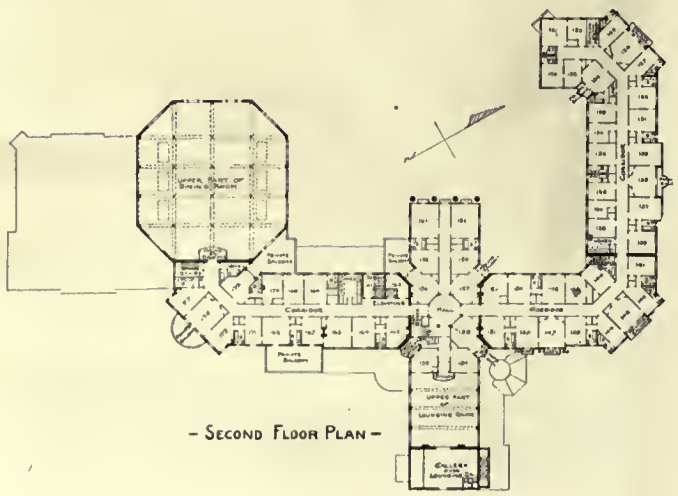
The main entrance to the hotel is in a large court on the upper level, and is reached by a carriage drive; but an entrance is also provided on the street level, from which elevators carry one to the main floors.

The interiors of the hotel are finished in a simple manner, the interior woodwork being principally painted in white, with mahogany doors, except the main lounging and dining rooms, which are finished in dark mission oak.

The service portion of the hotel is located in the lower stories, below the dining-room. It is complete with a large kitchen, pantries, cold-storage facilities, and an ice-making plant. There are two separate service-buildings, located about two hundred feet from the main hotel, one of which provides dormitories for the servants, while the other contains the laundry and power plant, the latter furnishing light, heat, and power for the different functions of the hotel service.



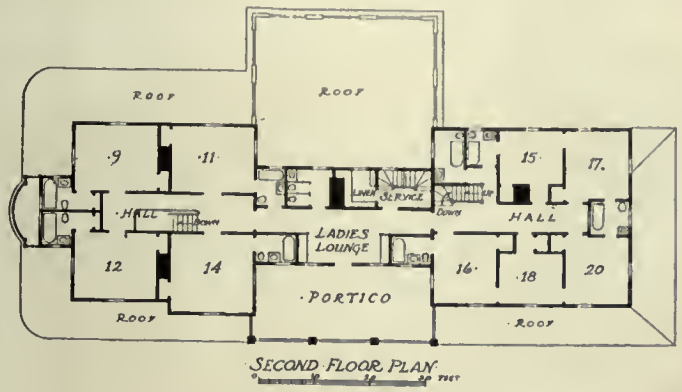
– Office Floor Plan –



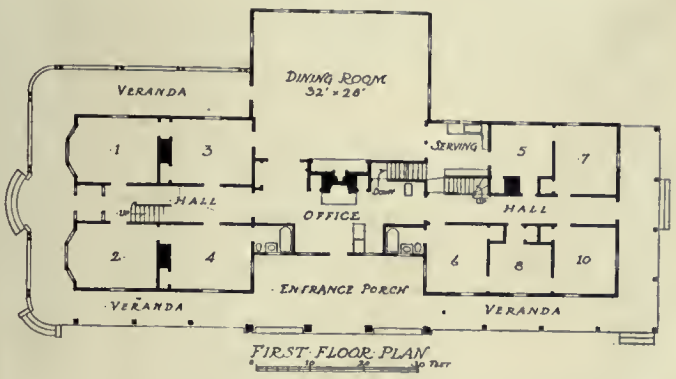
– Second Floor Plan –

HOTEL GRAMATAN, BRONXVILLE, N. Y.

WM. A. BATES AND ALFRED E. BARLOW, ASSOCIATED ARCHITECTS

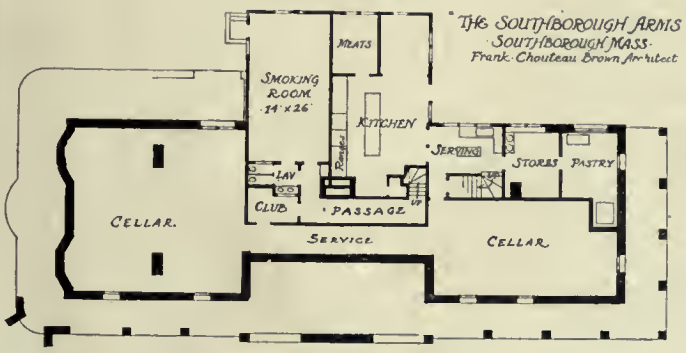


SECOND FLOOR PLAN



FIRST FLOOR PLAN

"THE SOUTHBOROUGH ARMS"
SOUTHBOROUGH MASS.
Frank Chouteau Brown Architect



BASEMENT PLAN

Entrance Portico

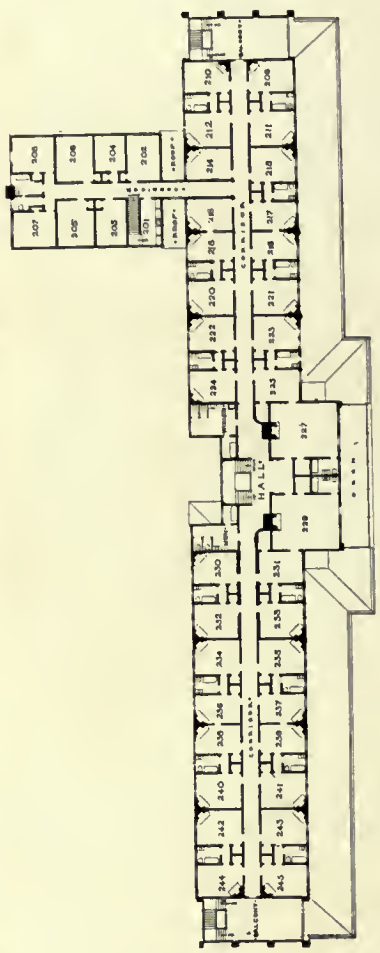
THE SOUTHBORO ARMS is an example of the small, informal hotel located in a country town and catering chiefly to automobile patrons. It is an alteration of a private residence, of which the wing at the left and the central portion, occupied by the office, constitute the original building. A duplicate of the main house was added at the right, and a large wing at the rear provided dining-space, with the kitchen and service below—an arrangement which is satisfactory here because of the sloping ground, which allows good light and ventilation in the basement.

Dining-room

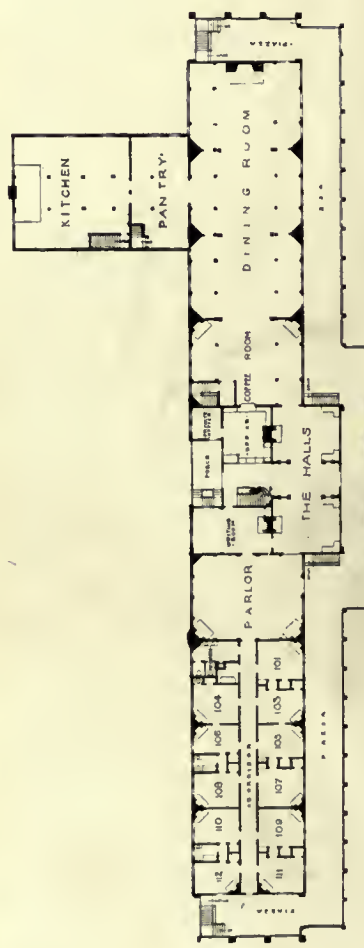
THE SOUTHBORO ARMS, SOUTHBORO, MASS.

FRANK CHOUTEAU BROWN, ARCHITECT

Exterior View



Second Floor Plan



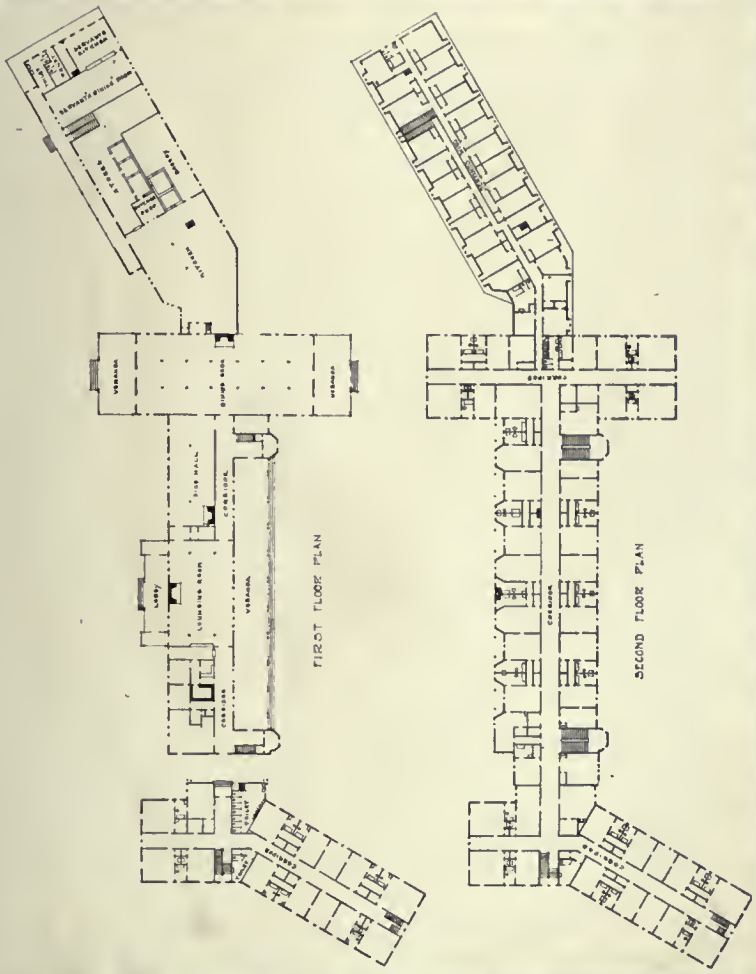
First Floor Plan

THE KIRKWOOD HOTEL, CAMDEN, S. C.

RUTAN & RUSSELL, ARCHITECTS

View in Lounging-room

Garden Front

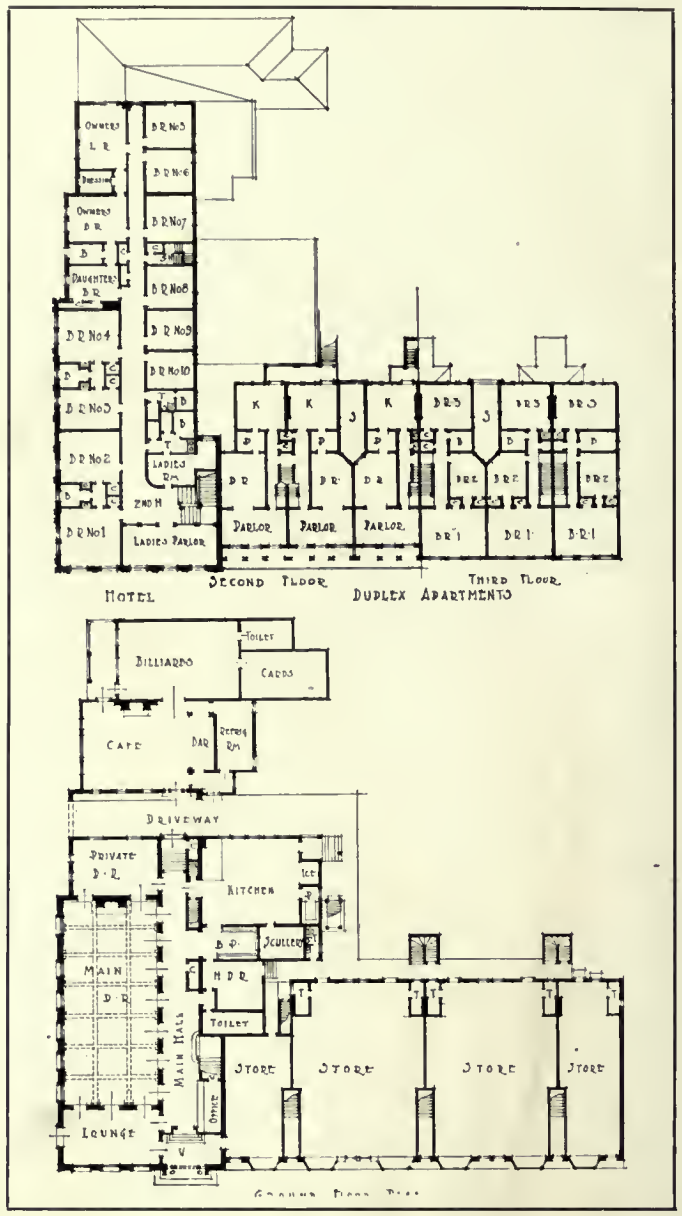


Lake Front

View in Ladies' Room

TAHOE TAVERN, LAKE TAHOE, CAL.
BLISS & FAVILLE, ARCHITECTS

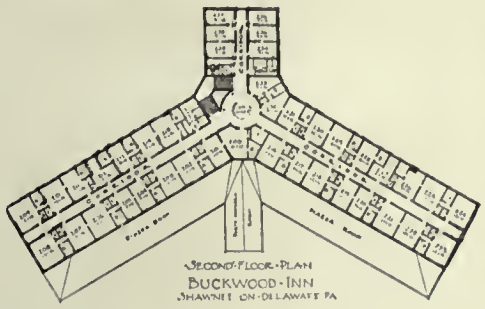
Detail View at Corner

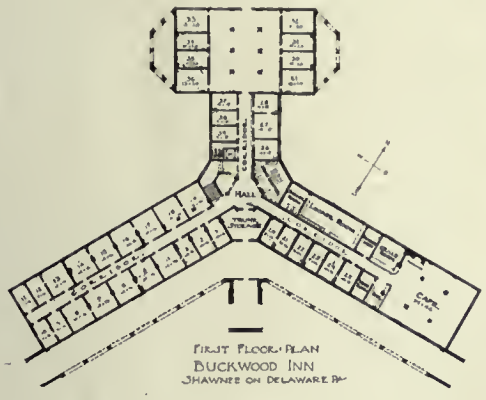


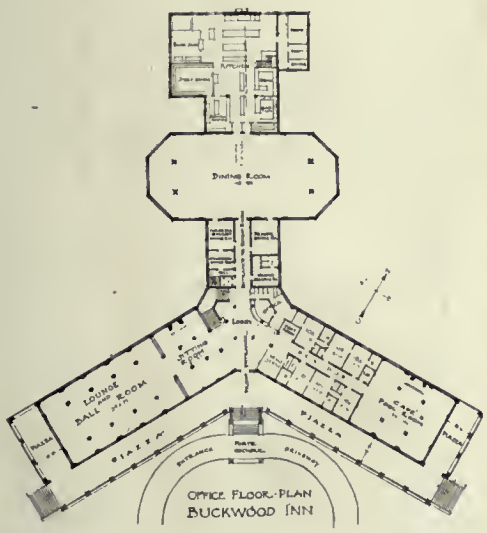
General View

THE NEW CORTLAND HOTEL, BAY SHORE, LONG ISLAND, N. Y.

JAMES L. BURLEY, ARCHITECT







Floor Plans

View from Approach

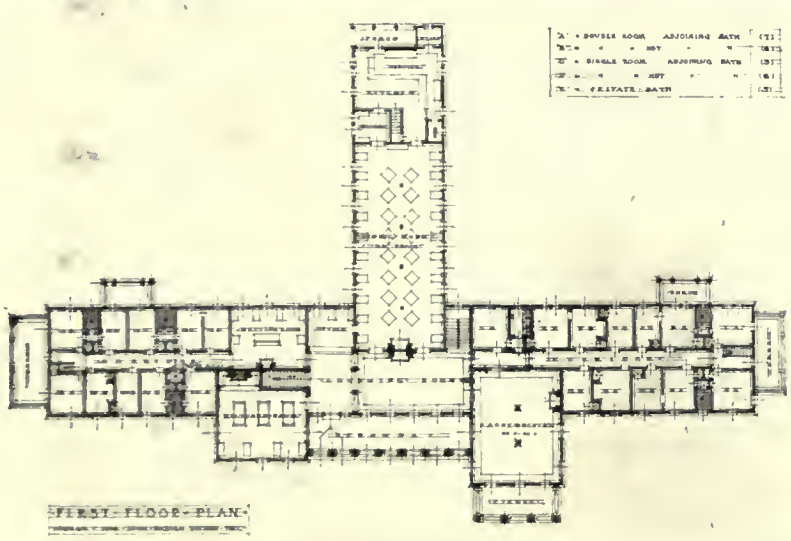
View from Rear

Lounging-room

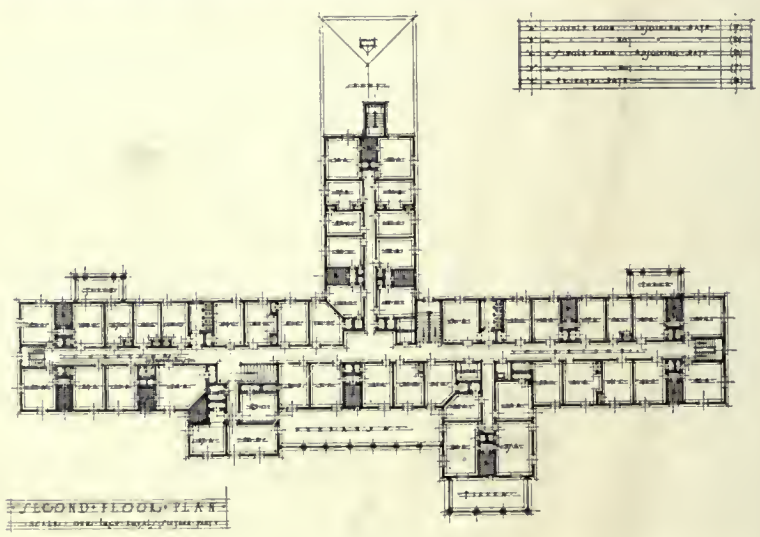
BUCKWOOD INN, SHAWNEE ON DELAWARE, PA.

WILLIAM A. BATES, ARCHITECT

Detail View of Terrace Front



First Floor Plan



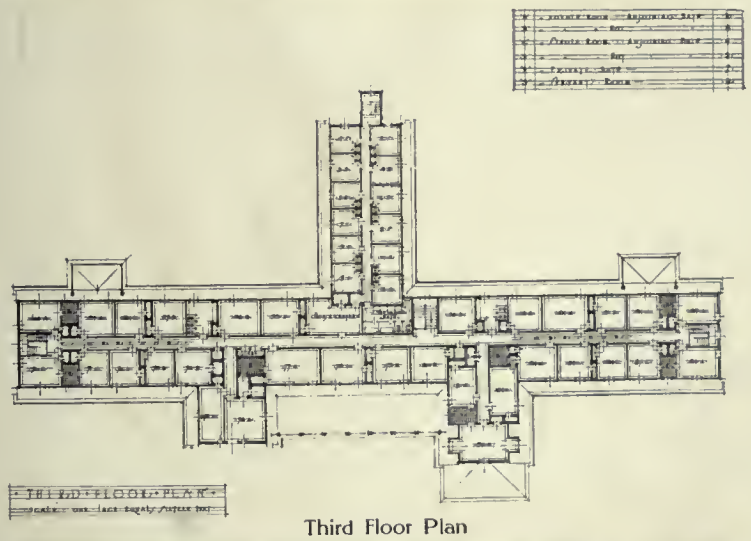
Second Floor Plan

General View from Approach

HIGHLAND PINES INN, SOUTHERN PINES, N. C.

AYMAR EMBURY, II, ARCHITECT

Lounging-room



Third Floor Plan

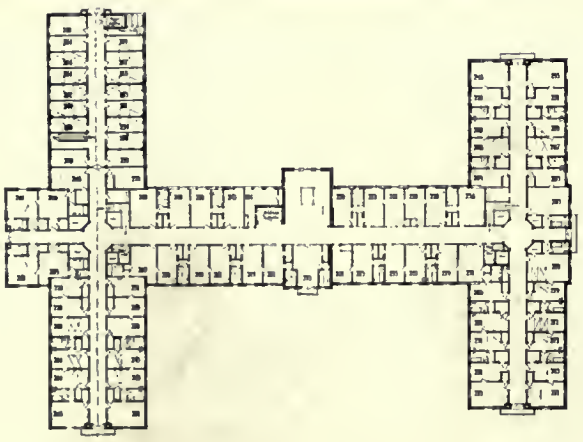
Ballroom

Detail of Veranda

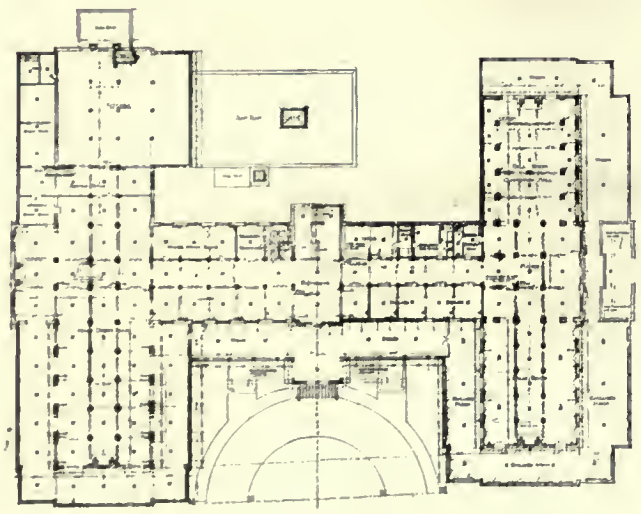
HIGHLAND PINES INN, SOUTHERN PINES, N. C.

AYMAR EMBURY, II, ARCHITECT

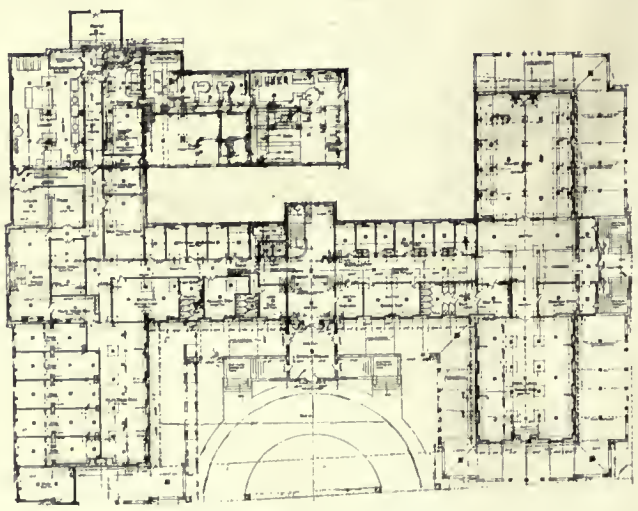
Exterior View



Typical Floor Plan



First Floor Plan

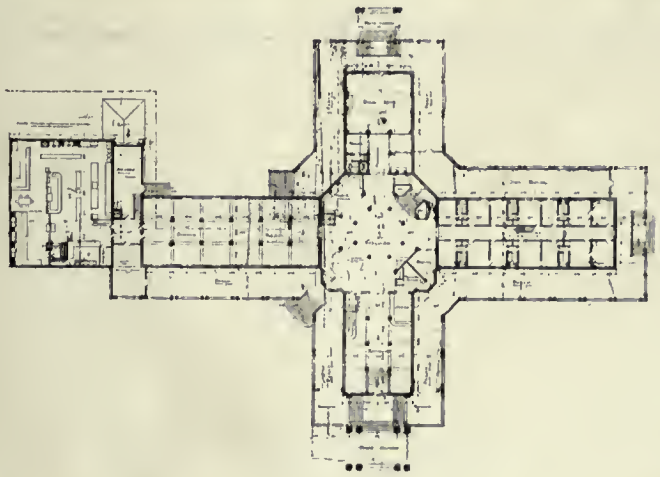


Basement Floor Plan

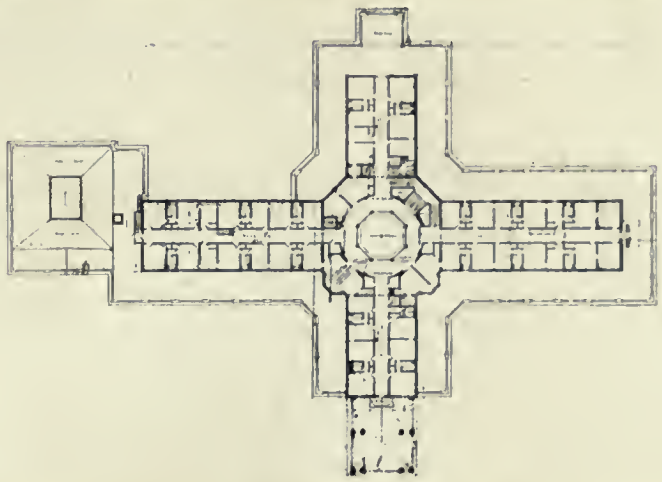
THE NEW HOTEL MONTEREY, ASBURY PARK, N. J.

WATSON & HUCKEL, ARCHITECTS

Exterior View



First Floor Plan



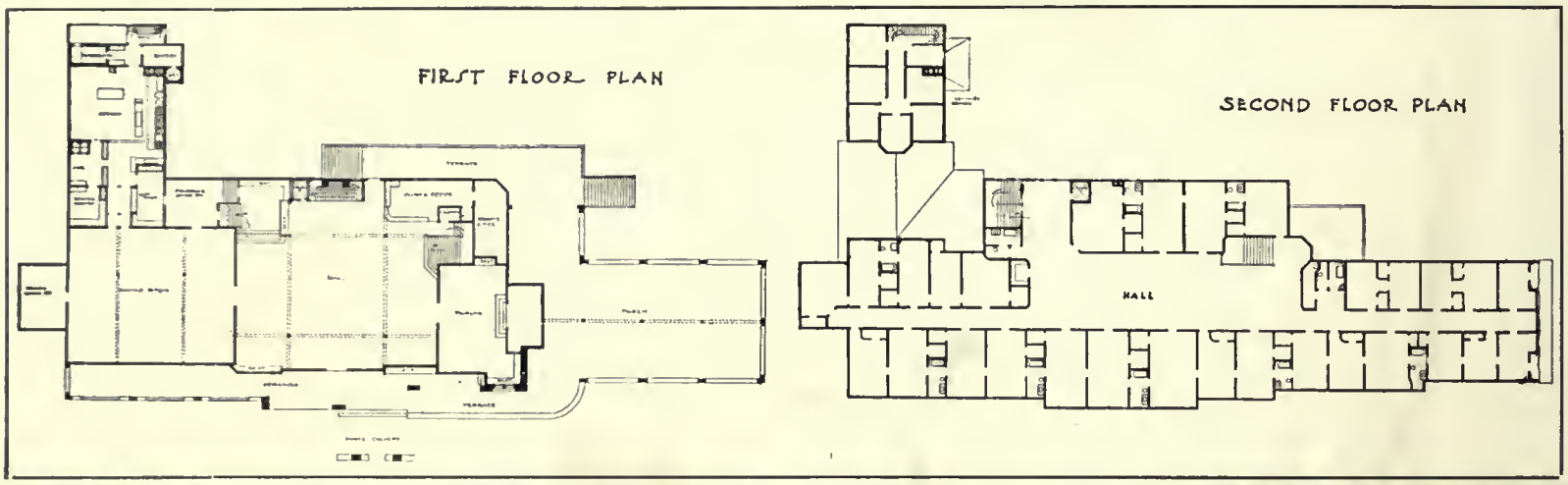
Typical Floor Plan

View in Rotunda, Looking toward Dining-room

THE NEW MONMOUTH HOTEL, SPRING LAKE, N. J.

WATSON & HUCKEL, ARCHITECTS

View from Street



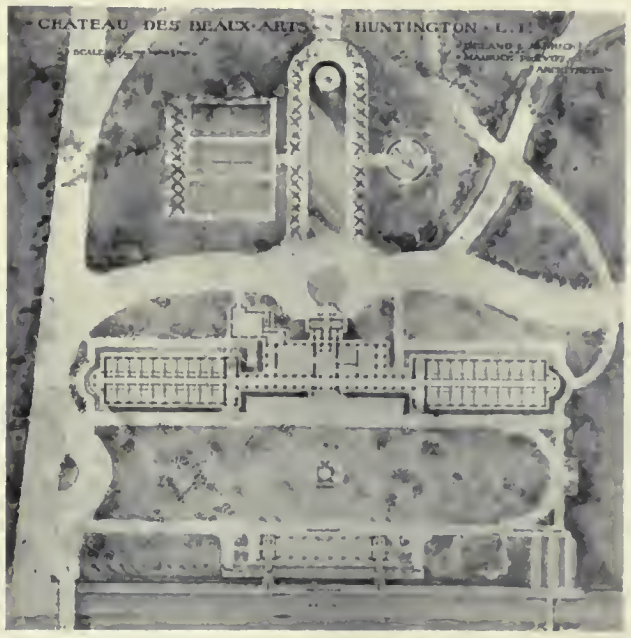
View in Lounge from Stair Landing

Detail of Entrance and Porches

RED SWAN INN, WARWICK, N. Y.

E. G. W. DIETRICH, ARCHITECT

Huntington Bay Lodge and Casino
View of the first completed building of the group, looking toward the bay



Plan

Design for the Châteaux des Beaux-Arts, Huntington, Long Island, N. Y.
DELANO & ALDRICH, ARCHITECTS

The Decoration of Hotel Rooms and Suites

By Frank Chouteau Brown

WHEN the Elizabethan room was installed in the Annex to the Congress Hotel at Chicago it received considerable publicity merely because it was substantially the first big hotel room in which unusual qualities of "homelikeness" were obtained in connection with finish and furnishings in a definite architectural style. Since that time the art of decoration and furnishing of hotel rooms has greatly advanced; and many other parlors, reception-rooms, even a few dining-rooms (and, so far as we are able to recall, not a single ballroom!), have come into existence to represent architectural styles of some definiteness of period, besides remaining attractive, distinctive, and livable as well.

Yet the livableness of a large public room must always remain an especial problem of considerable real difficulty, such as is not the case with the small private parlor, dining-room, reception-room, or bedroom in the modern hotel. There exists nothing to prevent these rooms being treated in the same way that rooms in the best private houses are decorated and furnished; yet, from one reason or another, it is within only a few recent years that so simple a solution has been attempted! Generally, some influence has been exerted to make the hotel room pretentious, bombastic, aggressively new, bright, and gilded in architectural finish, wall-covering, furniture, upholstery, and curtains! But in turning over the pages of this special hotel number, even the casual reader cannot but be impressed by the refinement of many of the interiors reproduced. This result is more noticeable in the interior than with the exterior architecture of these hotel structures, and is to be noticed despite that the majority of these illustrations naturally show larger rooms, where pretension and hotel opulence still seem to be in some sense required by the management; probably on the assumption that this sort of *nouveau-riche* pretentiousness is in turn demanded of them by the traveling public. Before long the falseness of this impression will be realized; and it may be, before another opportunity occurs to compile an architectural publication dealing exclusively with hotels, that such an issue will bear evident witness that this same feeling for taste and refinement has finally affected the most pretentious of all these public rooms,— the ballroom and the bar!

Corner of a Parlor, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects

The bar, partly because of its frequent inclusion in the men's café, and possibly also from the example provided by the Hotel Knickerbocker,— where Maxfield Parrish's "Old King Cole" decoration has given an advertising value to a room otherwise more quiet, simple, and dignified than the hotel bars that preceded it,— has already witnessed a general improvement in taste. The ballroom alone remains entirely blatant— and still dares appear proud of it! Our hotel ballrooms remain nearly related to the age that produced the famous Palmer House barber-shop in Chicago, with its floor of marble tiles inlaid at the intersections with "real" silver dollars, the principal difference being that silver, now too unobtrusive a material for floor, or walls, of the ballroom, has entirely been replaced with gold! Even in the "Rathskeller" cellar restaurant, in indication of the accepted feeling on the part of the proprietor of this necessity for better

Bedrooms, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects

taste, the once popular "Germanesque" handling has refined itself into the more varied decorative color-schemes in which the use of faience or tile has become an important adjunct. These rooms, presenting to the decorator and architect problems of color that they would otherwise not be required to face, when successfully solved, are of great benefit in helping the development of a color-sense among the American public — a direction in which there still exists much room for progress.

It is hardly to be supposed that the traveler of to-day is, on the average, much more refined or tasteful than the traveler of ten years ago. Probably the proportion of *nouveau-riche*, commercial, and rural travelers remains much the same in proportion to the traveling public now as at an earlier decade. The mere increase of this traveling public in numbers, however, has produced of itself a greater proportionate number of travelers of education and taste. It is also certain that more of our traveling public have come to expect and demand greater comfort from the modern hostelry; and that they are prepared, and expect, to pay better for it. This sort of a demand is well calculated always to create a supply! The gradual and wide awakening of an interest in artistic private housing has also done something to increase the demand for better housing in hotels. In particular, the development of a larger public inhabiting hotels for considerable periods of time, making them more nearly permanent than transient abodes, has also undoubtedly helped to bring about a demand for more homelike surroundings. So the managers of these hotels have come gradually to realize the existence on the part of their patrons of a desire for surroundings of greater refinement, and are endeavoring to meet it.

Parlor of a Suite, Vanderbilt Hotel, New York City
Warren & Wetmore, Architects

Parlor of a Suite, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

It has apparently accidentally happened that architects, decorators, and managers have turned first to Colonial and English-Georgian precedents, and then to the English Adam and French Louis XIV periods, to find precedent for the most delicate of interior fittings. The result we see in these illustrations, — illustrations that were not selected to prove this point, but that incidentally were found effectively to visualize it during the preparation of this number!

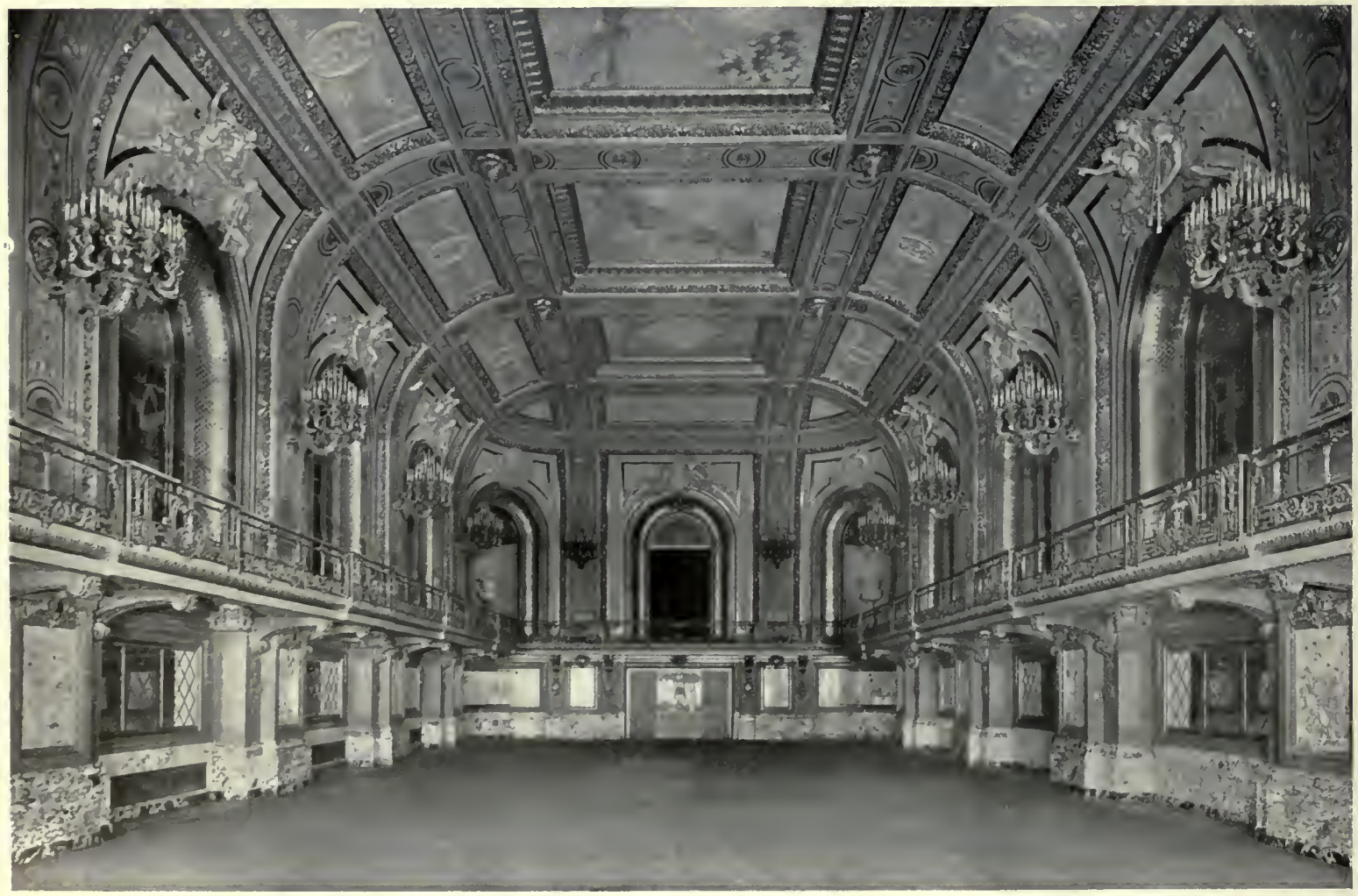
It also appears from these illustrations that the decoration of the hotel room has made considerable progress toward cleanliness and sanitary qualities,— the simplicity of the fittings; the elimination of hangings and draperies, particularly plush or velour; the simplification of upholstering of furniture and the selection of firmer and smoother fabrics; and even the elimination of dust-catching stuffs from the walls. From these photographs it would appear that wall-paper has lost favor with the management of these newest hotels, for the walls of these rooms are painted directly upon the plaster or wood,— the cleanest, most easily disinfected, and most sanitary of decorative wall-treatments; having also the advantage of seeming to be cool and airy in summer — and, with the proper color selected for the paint, warm and homelike in winter, particularly if lively flowered or cretonne coverings or hangings are used, as is shown in one instance, to suggest an "English" atmosphere to the interior.

Bedroom, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

Ladies' Reception-room, Château Laurier, Ottawa, Canada
Ross & MacFarlane, Architects

Francis I Banquet-room

Decorations are of gold and delicate transparent colors on paneled gray maple, giving the effect of a beautiful inlay



Gold Room

Decorations are in the style of Louis XIV in colors of gray, ivory, and Roman gold, with rose-and-gold hangings

THE CONGRESS HOTEL AND ANNEX, CHICAGO, ILL.

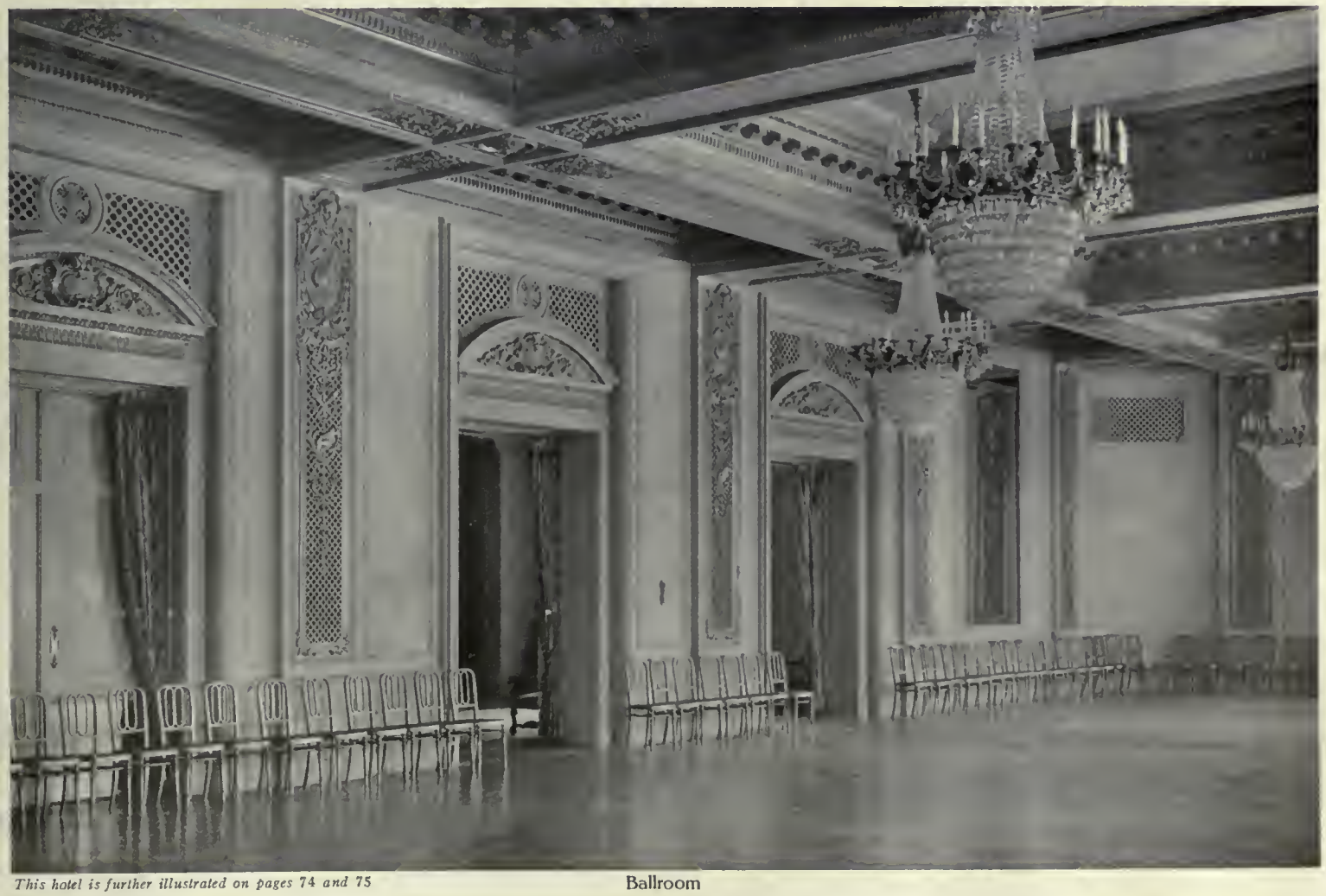
HOLABIRD & ROCHE, ARCHITECTS

This hotel is further illustrated on pages 71, 72, and 73

Ballroom

HOTEL OAKLAND, OAKLAND, CAL.

BLISS & FAVILLE, ARCHITECTS



This hotel is further illustrated on pages 74 and 75

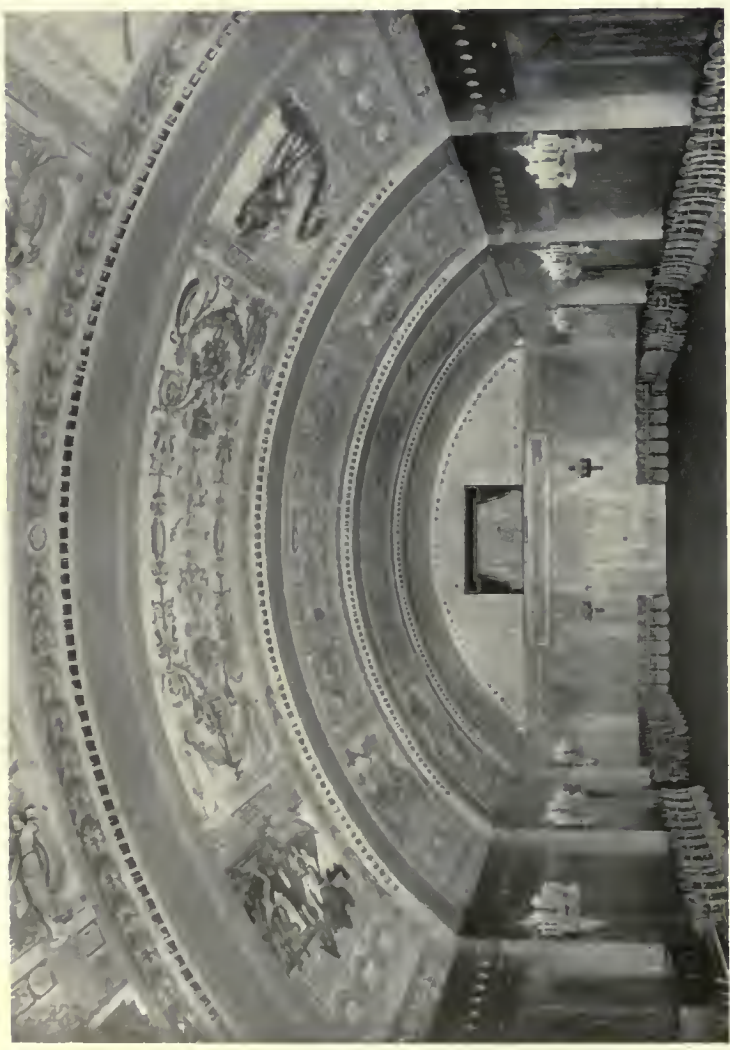
Ballroom

PALACE HOTEL, SAN FRANCISCO, CAL.

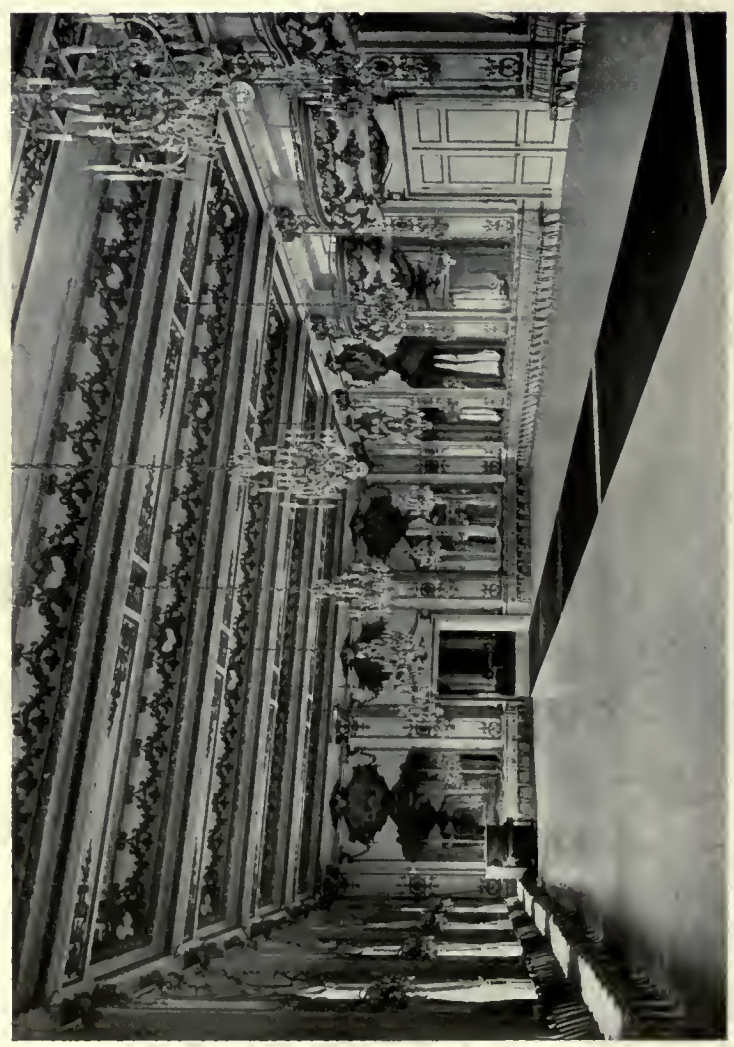
TROWBRIDGE & LIVINGSTON, ARCHITECTS

Ballroom, Leland Hotel, Springfield, Ill.
Holabird & Roche, Architects

Banquet-room, Fairmont Hotel, San Francisco, Cal.
Reid Brothers, Architects



Florentine Room, Congress Hotel, Chicago, Ill.
Robert E. Seyfarth, Architect



Ballroom, Fairmont Hotel, San Francisco, Cal.
Reid Brothers, Architects

A GROUP OF BANQUET-ROOMS AND BALLROOMS

Colonial Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects

English Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects

Marie Antoinette Dining-room, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects

Dining-room in President's Suite, Hotel La Salle, Chicago, Ill.
Holabird & Roche, Architects

A GROUP OF PRIVATE DINING-ROOMS

Main Dining-room

Detail of Vaulting in Main Dining-room

View in Palm Room, Showing Faience Fountain

PRINCE GEORGE HOTEL, NEW YORK CITY

HOWARD GREENLEY, ARCHITECT

This hotel is further illustrated on pages 101, 102, and 103

Pompeian Dining-room
HOTEL STATLER, CLEVELAND, O.
GEORGE B. POST & SONS, ARCHITECTS

This hotel is further illustrated on pages 59, 60, and 61

Two Views in Greek Café
THE BLACKSTONE HOTEL, CHICAGO, ILL.
MARSHALL & FOX, ARCHITECTS

Dutch Room on Second Floor

English Room on First Floor

INTERIORS OF FORT PITT HOTEL, PITTSBURGH, PA.

JANSSEN & ABBOTT, ARCHITECTS

Main Bar
Showing the Painting, "Old King Cole," by Maxfield Parrish
HOTEL KNICKERBOCKER, NEW YORK CITY

This hotel is further illustrated on pages 74 and 75

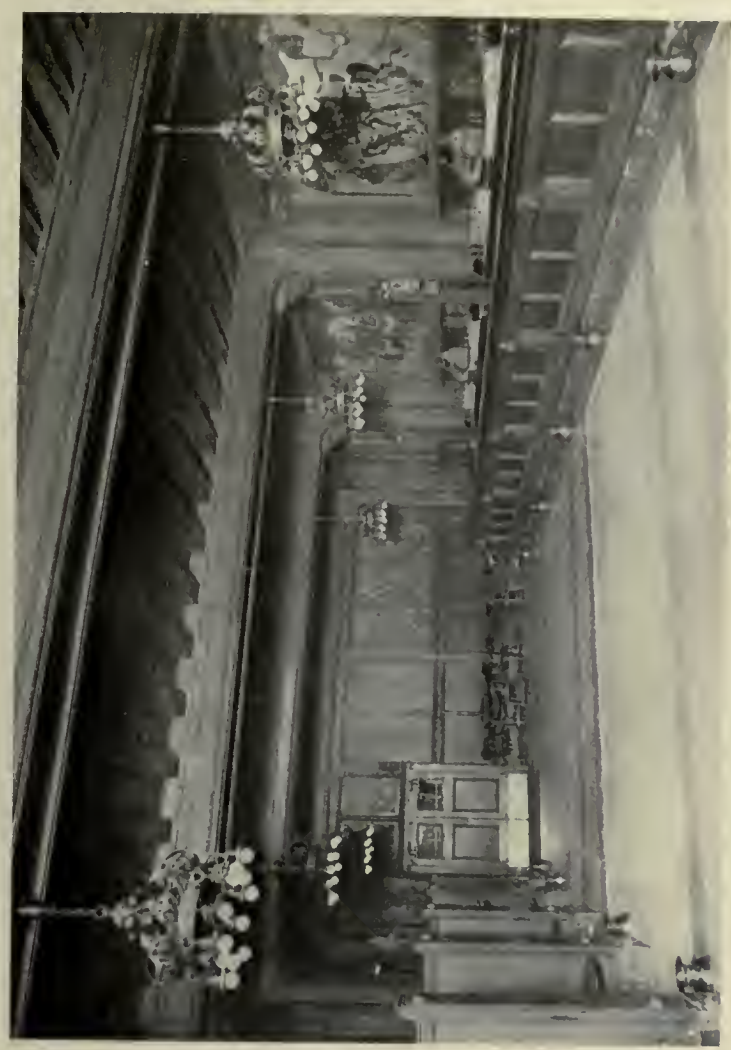
Main Bar
Showing the Painting, "The Pied Piper," by Maxfield Parrish
PALACE HOTEL, SAN FRANCISCO, CAL.
TROWBRIDGE & LIVINGSTON, ARCHITECTS

Tap-room in Hotel Leland, Springfield, Ill.
Holabird & Roche, Architects
This hotel is further illustrated on page 99

An Unique Scheme for a Bar

Fireplace in Café

TWO VIEWS IN CAFÉ, THE NEW CORTLAND HOTEL, BAY SHORE, LONG ISLAND, N. Y.
JAMES L. BURLEY, ARCHITECT
This hotel is further illustrated on page 150



Main Bar, Hotel La Salle, Chicago, Ill.
Holabird & Roche, Architects

Main Bar, Hotel Onondaga, Syracuse, N. Y.
Esenwein & Johnson, Architects

Dutch Grill-room, Hotel La Salle, Chicago, Ill.
Holabird & Roche, Architects

Main Bar, Hotel Belvidere, Baltimore, Md.
Parker, Thomas & Rice, Architects

A GROUP OF BARS AND GRILL-ROOMS

View Looking toward the Entrance

INTERIORS OF TAP-ROOM, PRINCE GEORGE HOTEL, NEW YORK CITY

HOWARD GREENLEY, ARCHITECT

General View

This hotel is further illustrated on page 118

Detail of Brick Walls

TAP-ROOM, HOTEL BELVIDERE, BALTIMORE, MD.

PARKER, THOMAS & RICE, ARCHITECTS

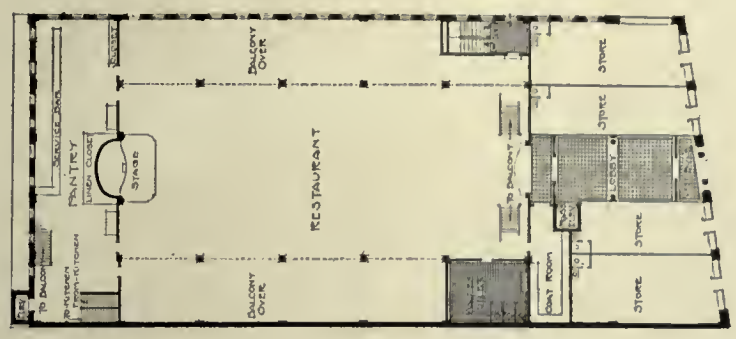
Elevator Fronts, Main Lobby, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

Elevator Fronts and Interior of Car, Ritz-Carlton, New York City
Warren & Wetmore, Architects

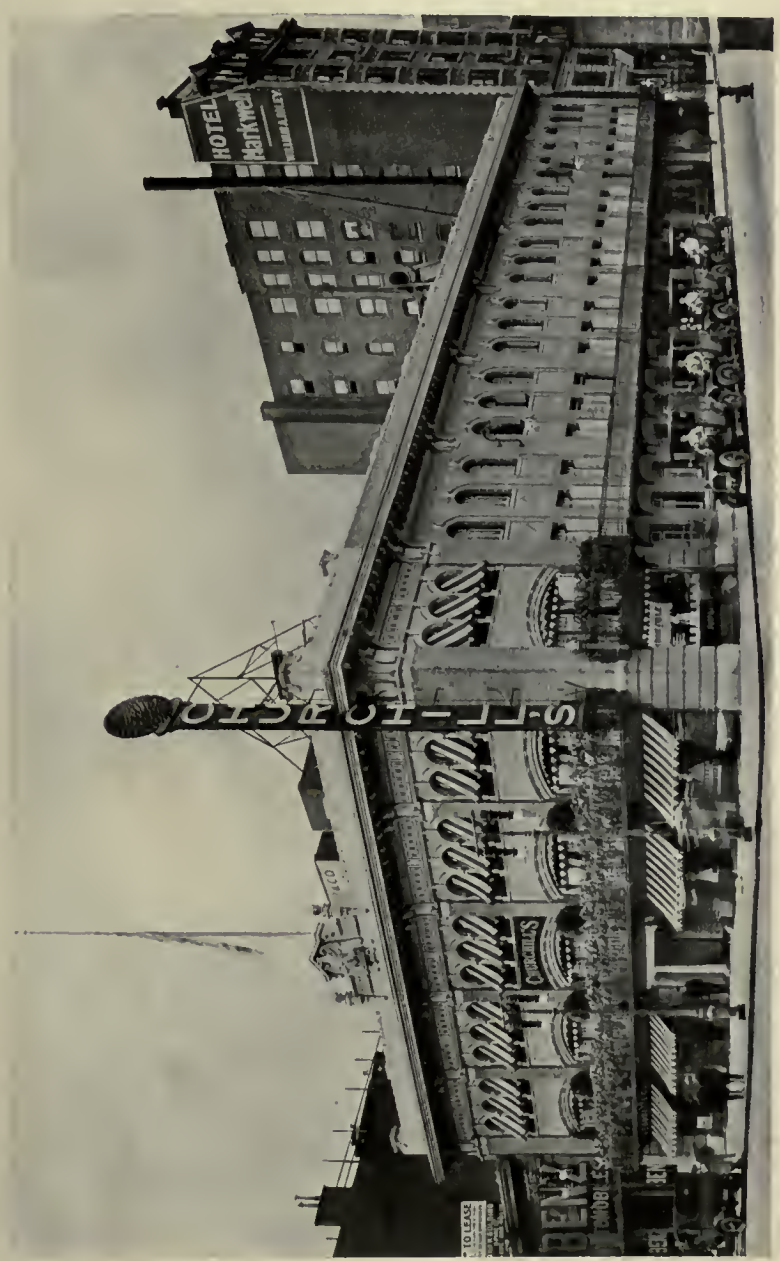
Elevator Fronts, Art Hall, Blackstone Hotel, Chicago, Ill.
Marshall & Fox, Architects

Elevator Fronts, Typical Floors, Hotel Statler, Cleveland, O.
George B. Post & Sons, Architects

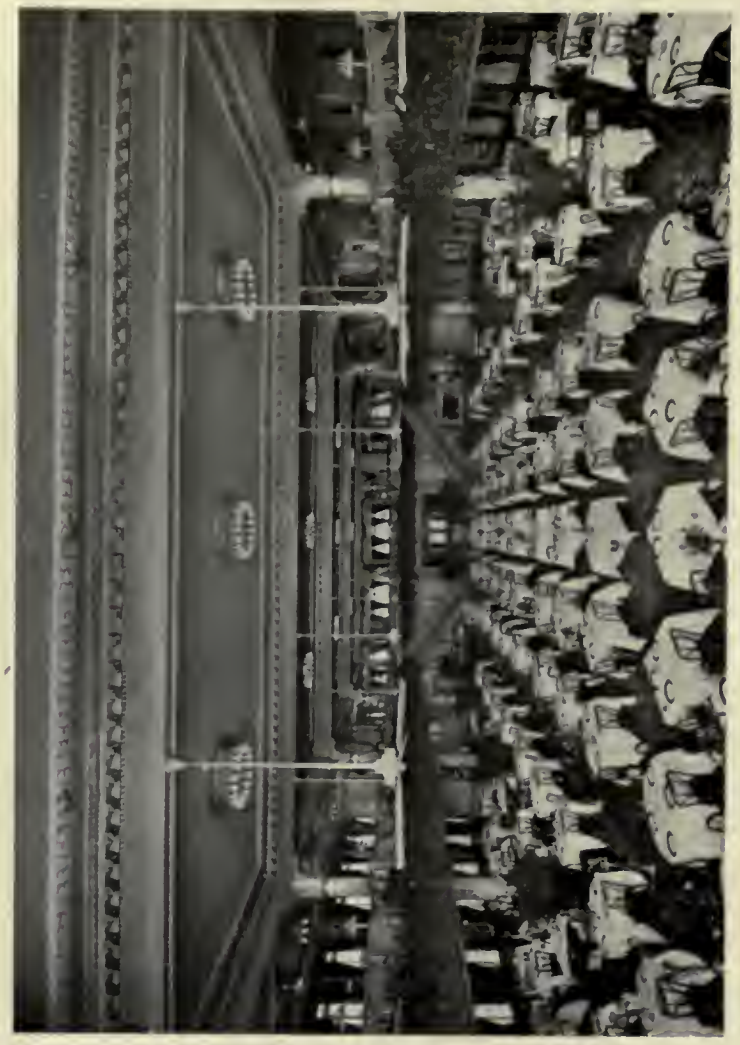
A GROUP OF ELEVATOR ENCLOSURES



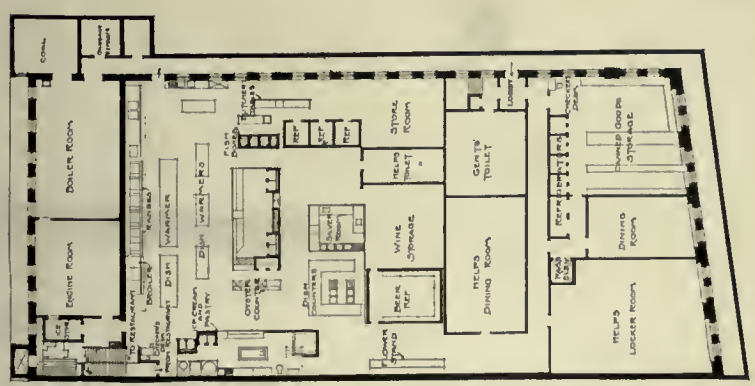
First Floor Plan



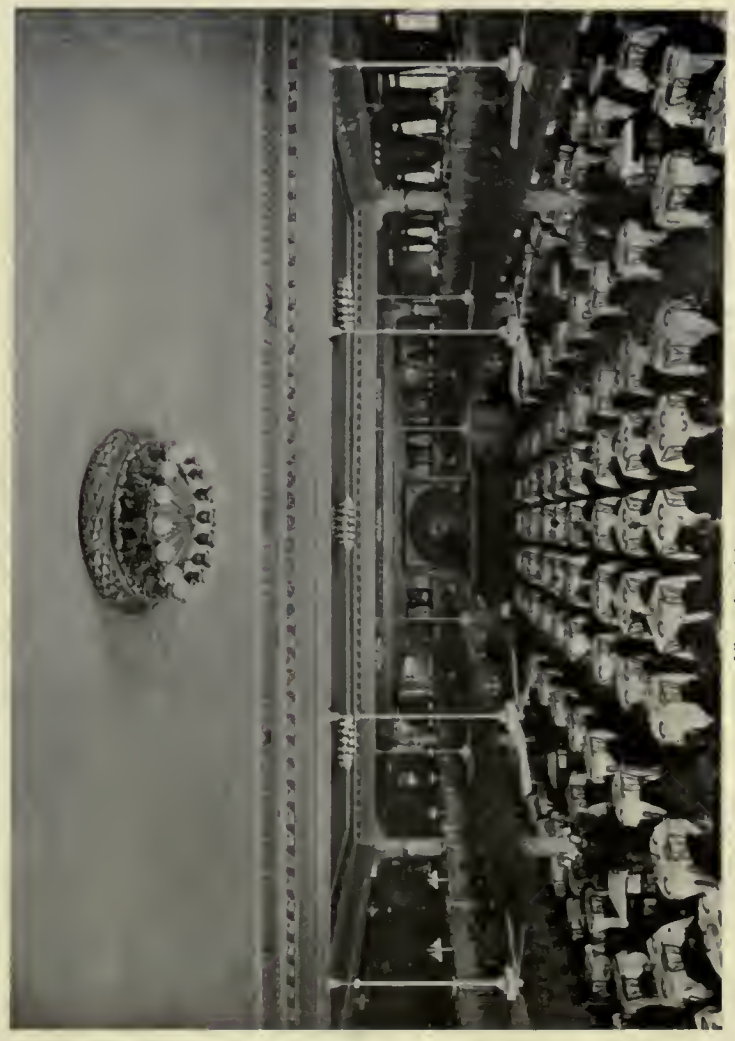
Exterior



View Looking toward Entrance



Basement Floor Plan

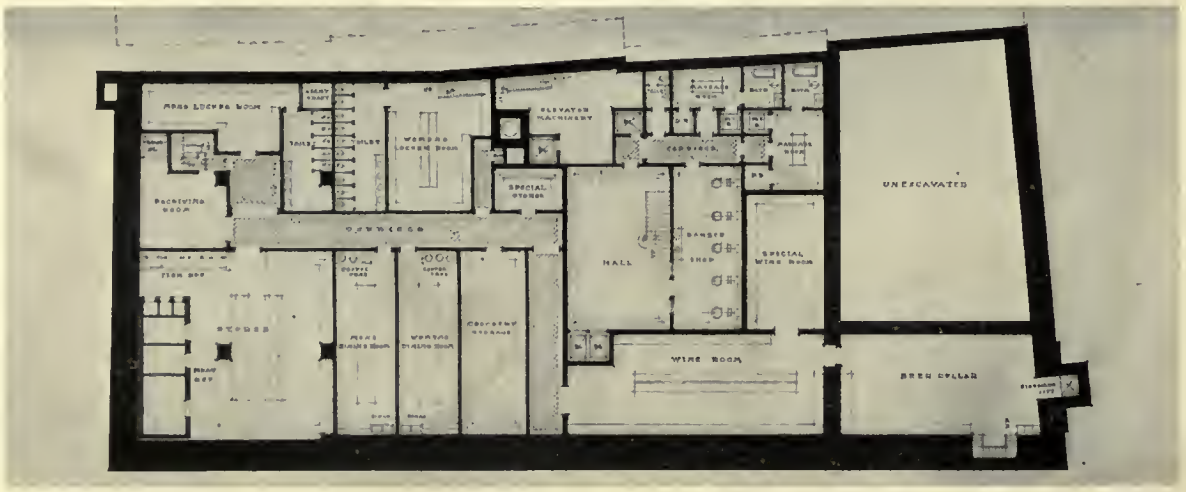


View Looking toward Stage

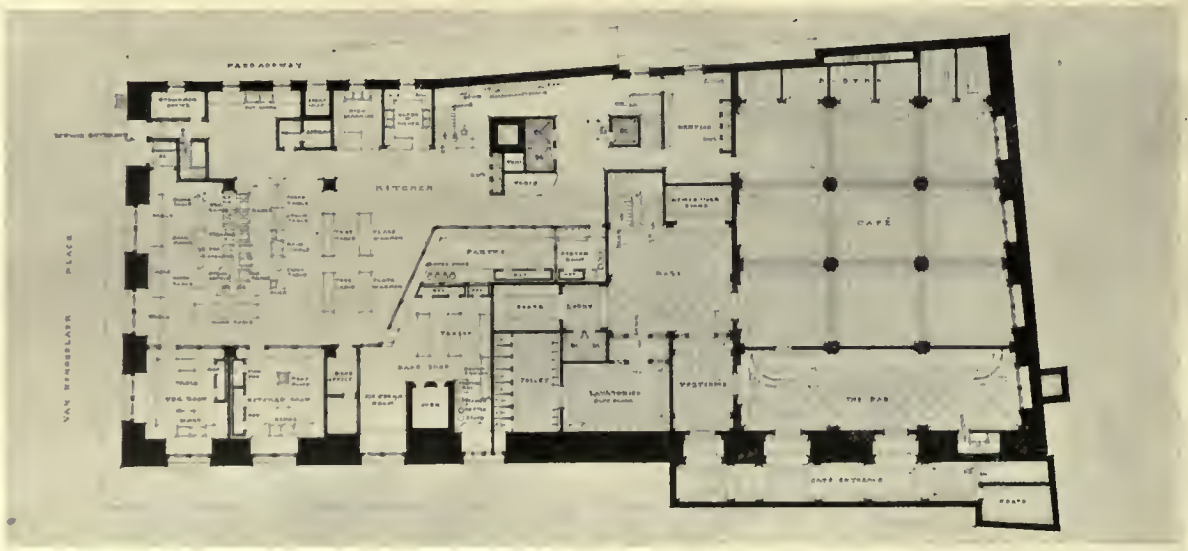
CHURCHILL'S RESTAURANT, NEW YORK CITY

H. M. BAER, ARCHITECT

Perspective View of Exterior



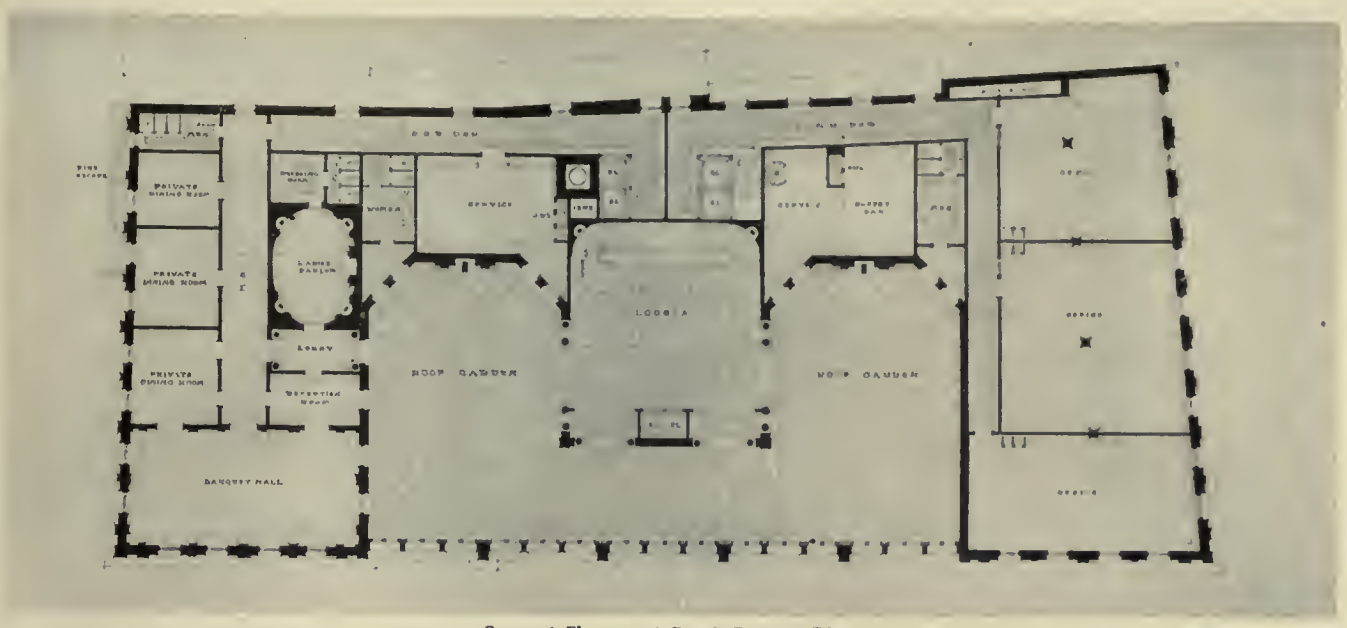
Sub-Basement Floor Plan



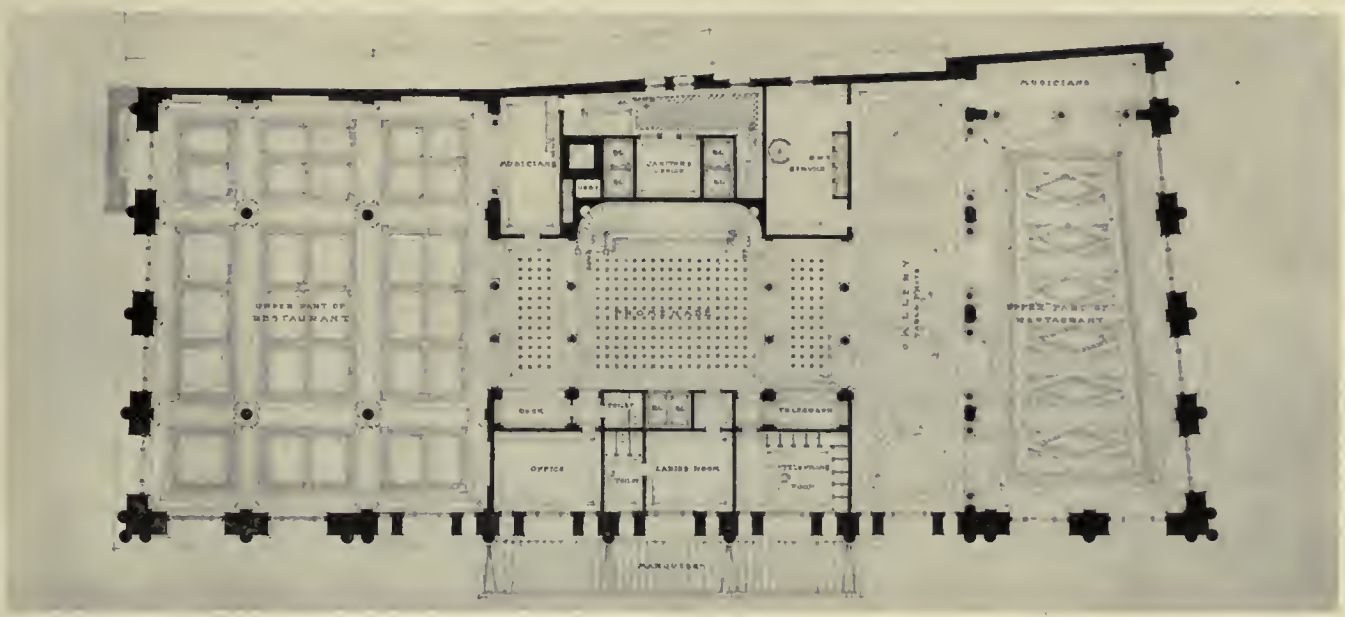
Basement Floor Plan

DESIGN FOR PROPOSED RESTAURANT AND OFFICE BUILDING, BOSTON, MASS.

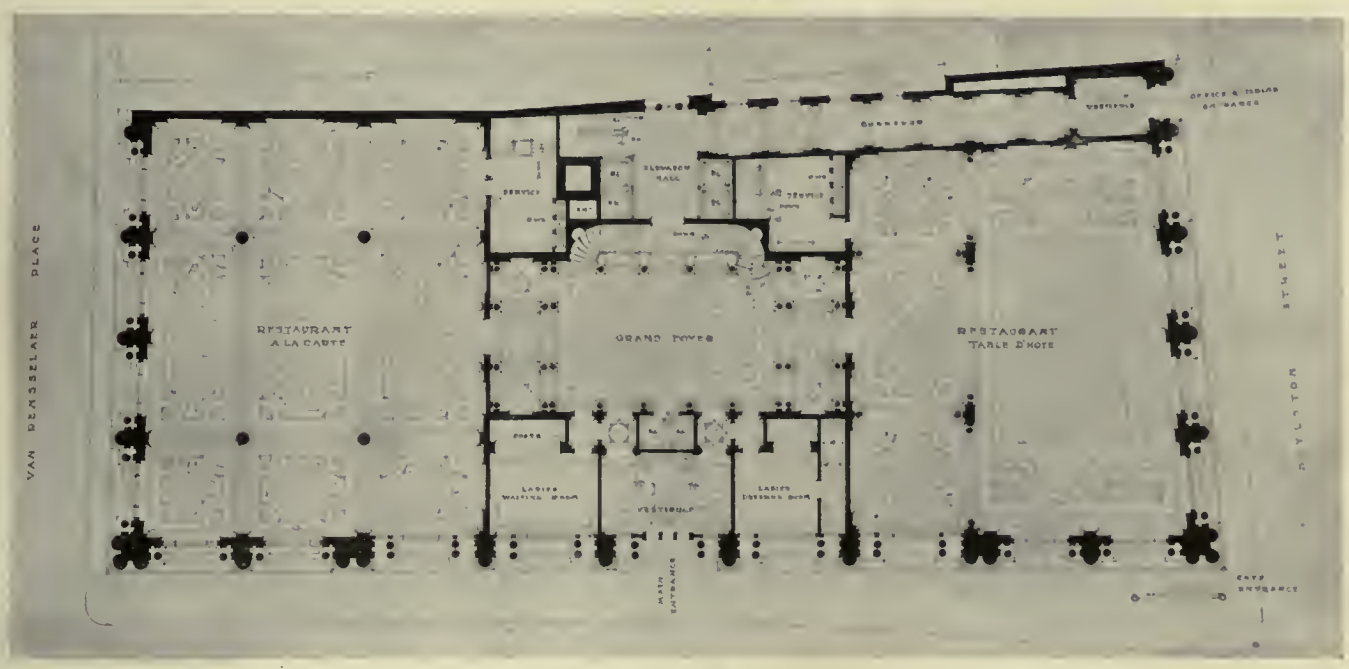
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



Second Floor and Roof Garden Plan



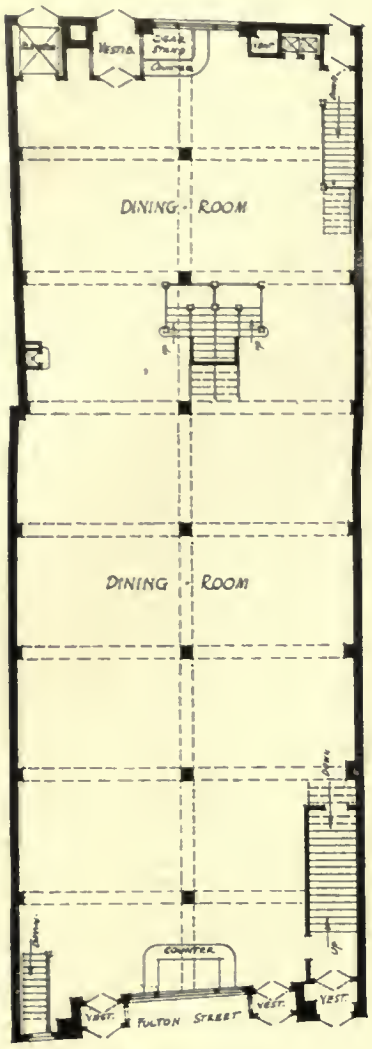
Mezzanine Floor Plan



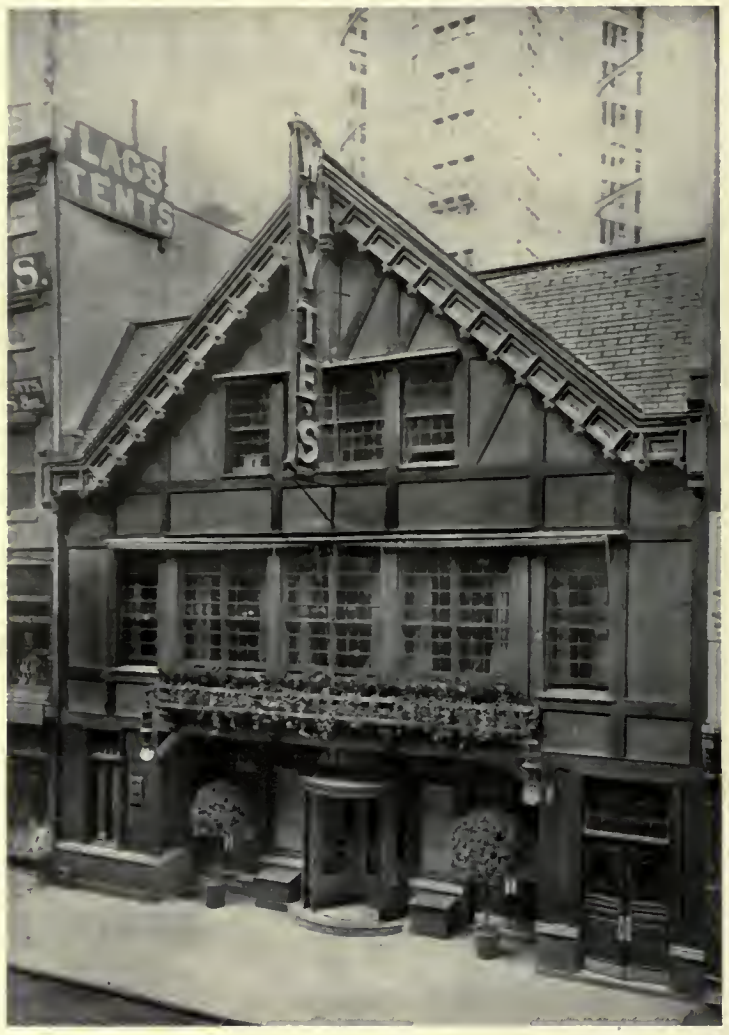
First Floor Plan

DESIGN FOR PROPOSED RESTAURANT AND OFFICE BUILDING, BOSTON, MASS.

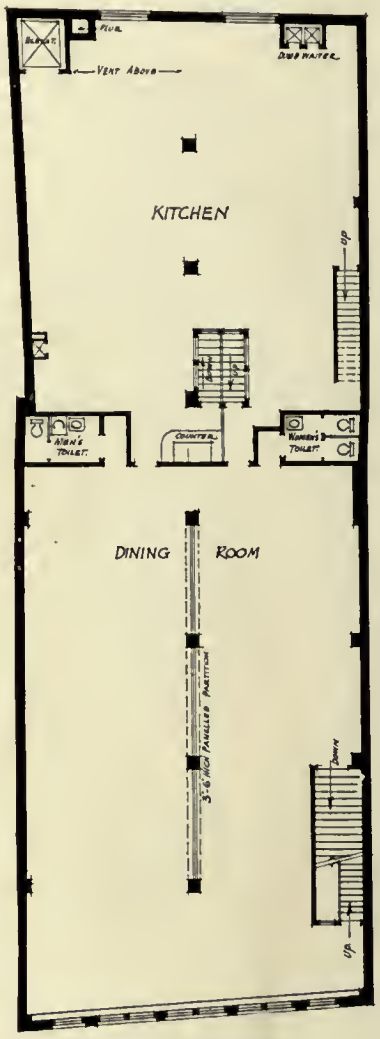
RICHARDSON, BAROTT & RICHARDSON, ARCHITECTS



First Floor Plan



Fulton Street Front



Second Floor Plan

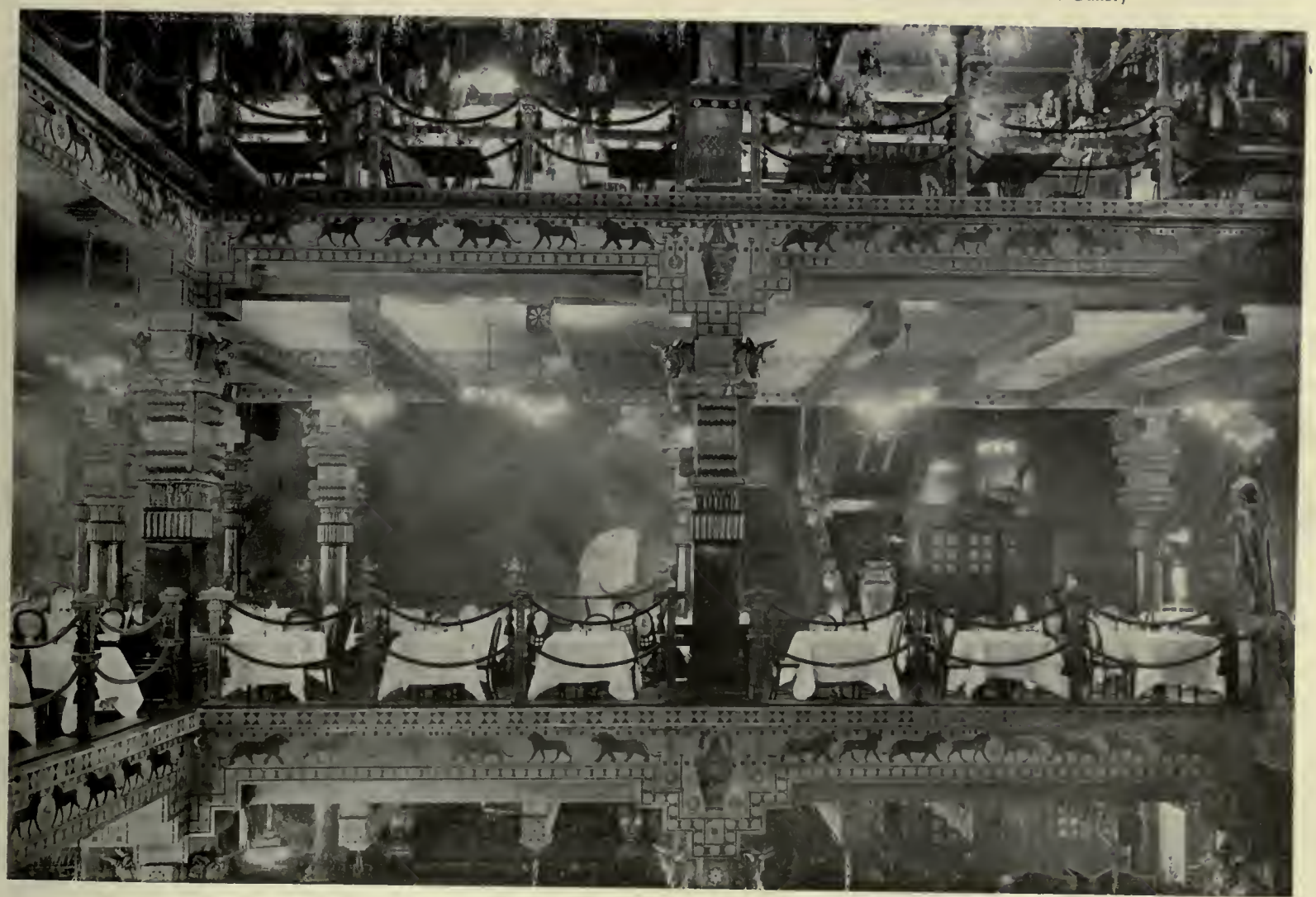
Ladies' Dining-room on Second Floor

WHYTE'S RESTAURANT, FULTON STREET, NEW YORK CITY

CLINTON & RUSSELL, ARCHITECTS

View of Stairs, Looking toward Entrance

Detail of Staircase on First Gallery



View Showing Galleries around Central Court

LOUIS MARTIN'S RESTAURANT, NEW YORK CITY

HENRY C. PELTON AND HENRY ERKINS, ASSOCIATED ARCHITECTS

Interior Views of Main Dining-room

MURRAY'S RESTAURANT, 42D STREET, NEW YORK CITY

HENRY ERKINS, ARCHITECT

The Architectural Review

New Series, Volume II, Number 4

Old Series, Volume XIX, Number 4

APRIL, 1913

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THE matter of fireproofing the modern hotel still seems to remain curiously indeterminate. Of course, no one would seriously contemplate building an hotel structure of the first class in a metropolitan city without making it as fire-proof as is consistent with its attractive decorative treatment — at that point the hotel proprietor still draws the line! But far too many hotels of the second and third class are built, in the largest cities, as well as the small towns, where only second and third class construction is used. In cities like Portland, Providence, Rochester, Red Wing, Champlain, or Springfield, many of the best hotels remain fire-traps of the most dangerous kinds, either because of their out-of-date or flimsy manner of construction.

But even this is not the worst of the existing situation, because, among the suburban, country, and mountain hotels, those that are of fire-proof construction in the entire country can be counted upon the fingers of the hand; yet hardly a day passes that some resort hotel does not go up in flames; and they are recognized as a risk so dangerous that it is possible to obtain insurance upon them only at the most exorbitant rates, and in large sections of the country it is impossible to obtain or transfer mortgage loans upon this class of property! In rebuilding the hotel on the top of Mt. Washington — burned only a few months ago — it is stated that the building to replace this structure is to be thoroughly fire-proof. Whether motives of undue economy will prevent the realization of this laudable intention we know not; but certainly the time has come, throughout the country, for the recognition of the necessity of fire-proof construction for *all* hotels, no matter of what class or condition; no matter in what location,— city, urban, or suburban; no matter of what size.

A TENDENCY noticeable in the more modern continental hotels appears to be working toward the elimination of the conventional hotel "office" on the main floor near the entrance,— substituting for it a number of separate offices, generally one on each of the upper floors, with two or three "foremen" or captains — instead of the usual office clerk — circulating around the entrance and foyer, having in charge different sections of the hotel,— each one having two, three, or four floors under his control,— whose business it is to meet newcomers and conduct them to a suitable room, and otherwise perform what functions of the office it is impossible to transfer to the sub-offices placed upon the different floors. For instance, in the Regina, at Paris, attendants near the elevator, on each floor, take control of the room keys, handle telephone calls, and otherwise supervise the tenants, rooms, and service on that floor. Of course, from that location, it is easy to control that section far better than is possible from the street-floor office alone. Each floor has also its little group of servants, with its service-kitchen, in which the continental breakfasts served in private rooms — and which our hotel managers confess to be a growing tendency in America — may be prepared near the tenant's room, and so reach him hot and fresh. This system in the Regina is carried so far that even the bookkeeping is done and the bills made up in these individual floor offices. Where this system of providing separate service for each floor has been tried in this country it has been found particularly advantageous in the large hotels in promoting and maintaining more intimate relations between management and guests.

It is perhaps unnecessary to point out how, on the Continent, this division of the service is singularly well adapted — from the point of view of the hotel employee — toward bringing about that personal contact between tenant and servant that renders it so difficult — if not almost impossible! — for the former to escape from the clutches of the latter without contributing his particular quota of the fee that the hotel service force have figured out is due them for the length of time that the tenant has been thrown upon their tender mercies!

Curiously enough, in endeavoring to meet the demands of hotel travelers there has developed independently in America another sort of "specialization" that, in its own local way, nearly parallels the tendencies outlined above. In a number of the most recent hotels the floor plans have been slightly varied so as to devote one entire floor to women tenants; another to men; a third to people whose business keeps them abroad at night, so that more absolute quiet and rest during a considerable portion of the day are demanded, etc. This centralization and classification of the hotel clientele make it easier for the management to serve them promptly, and meet their requirements with the utmost satisfaction; while it has other obvious advantages besides, which do not require the special point of view of the hotel manager for comprehension or approval.

ANOTHER important change in hotel furnishings is made evident by the illustrative matter included in this number, in the final — and somewhat unexpected — passing of the brass bed! For almost a longer period than any other one factor in the modern hotel the brass bed has maintained its supremacy unquestioned and undisturbed, while other periods and tastes and styles of decoration have come and gone without molesting or dimming in any way the glittering prestige of this established institution. Except that the brass bed, after following close upon the heels of its predecessors with the iron frame, has itself received various different treatments of polish or finish, and that variations in the shape of the piping — such as the change from round to square — have momentarily affected its form or increased its cost, it has yet remained the one constant symbol of progress and modernity wherever found,— in the hotel of the far West, in remote New England, or in the untraveled fastnesses of the distant South. In Europe the vogue for this material insignia of progressiveness has not been so great. There the brass bed became rather the symbol of "the American Hotel;" and, like the elevator (or the "lift"), which suddenly appeared in strange and unexpectedly inaccessible places in some English and continental hotels, it has thus far rather indicated the desire of the hotel proprietor to cater to an especial and, presumably, well-paying traveling public!

The passing of this shibboleth has occasioned no regret; while it has come about so gradually that it is to be questioned if any but the hotel managers themselves have thus far realized the fact. What was universal yesterday we find, with apparent suddenness, has become the exception to-day. Its place has been taken by pieces of furniture that correspond in period and style with the other fittings of the modern room. The French bed, with cane panels at head and foot; the Colonial four-poster, with the overhead canopy or without; the English oak or chestnut piece; the *chaise longue* or "day bed" of Madame Récamier or Nellie Gwyn; — all have done their part toward supplanting — and suppressing — their hard-ribbed and indestructible opponent. They have disappeared — or are disappearing — from off the earth,— like the high-wheel bicycle, the hoop-skirt, or the cast-off bustle,— until we can now fittingly inquire, with the roystering poet, Villon, "Where are the Beds of Yesteryear"?

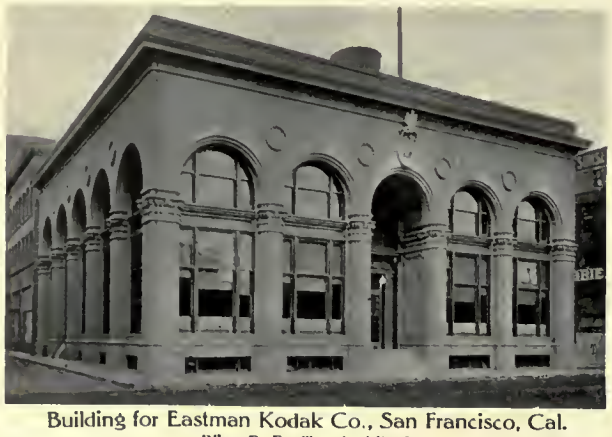
Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "Architecture.")

Vanderbilt Avenue Façade, Grand Central Terminal, New York City
Warren & Wetmore and Reed & Stem, Asso. Archts.

(From "The American Architect")



Building for Eastman Kodak Co., San Francisco, Cal.
Bliss & Faville, Architects

(From "Architecture")

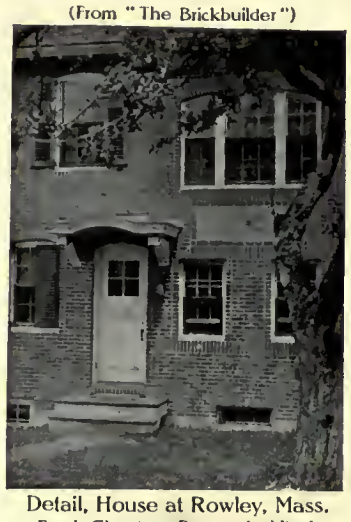
42d Street Façade, Grand Central Terminal New York City
Warren & Wetmore and Reed & Stem, Asso. Archts.

THE subject of this especial number, "Hotels," is also brought out rather importantly in some of the other architectural publications of last month,— *Architecture* and *The Brickbuilder*, both illustrating the Ritz-Carlton Hotel at Montreal; and the latter magazine, as well as *The Architectural Record*, publishing New York City's very "newest"— at the identical instant of writing!— The McAlpin. Other than this topic, the March magazines happen most to stress "dwelling architecture," "insular and ocular;" and the "group plan" of the educational institution as it has been most recently developed by various architectural firms on the two occasions of the competitions for the New British Columbia University, and Loomis Institute at Windsor, Conn.

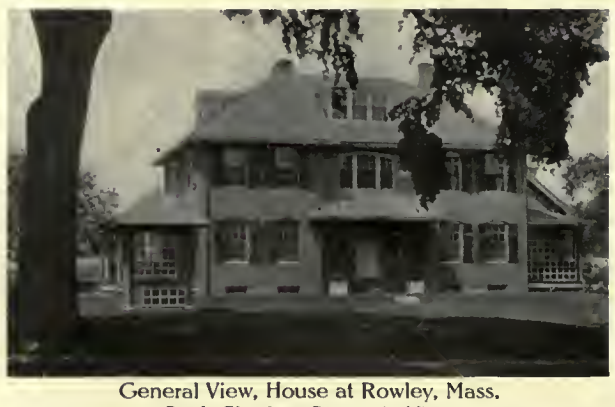
Architecture for March is further interesting, despite — and not because of — its premature presentation of the incomplete Grand Central Terminal, to which the plates of the issue are devoted. Other principal illustrations reproduce exterior and interior views and plans, of the Ritz-Carlton Hotel at Montreal — the principal interest finally centering around the various reproductions of the several designs for the Loomis Institute at Windsor, Conn. These include Messrs. Murphy & Dana's adopted arrangement, the design by Messrs. Haight & Githens (placed first, by the professional adviser), and finally Davis & Brooks' scheme, which was given second place. The variation of *parti* shown by these different solutions provides distinct opportunity for considerable difference of opinion among members of the profession, judges, and competitors — entirely aside from any question in regard to the style of architectural treatment adopted for the various groups.

Construction contributes some recent Toronto buildings, more noticeable for their commonplaceness than anything else; an article on "European Turkey," with some timely

(From "The Brickbuilder")

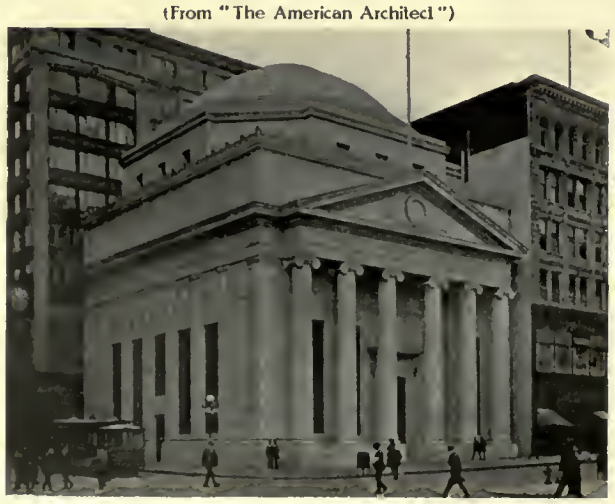


Detail, House at Rowley, Mass.
Frank Chouteau Brown, Architect



General View, House at Rowley, Mass.
Frank Chouteau Brown, Architect

(From "The American Architect")



Savings Union Bank of San Francisco, San Francisco, Cal.
Bliss & Faville, Architects

illustrations; and several pages given to illustrating the competition for the University Buildings for the Province of British Columbia — in which the premiated design by Sharpe & Thompson seems to be one of the most interesting in architectural handling, if not preëminently the best in its group arrangement. A number of group plans of recent American colleges, principally selected from a recent number of *The Brickbuilder*, occupy three other pages.

Among the month's dwellings, two particularly serve as examples of the house set down among rustic or naturally grown-up surroundings; and in the case of the dwelling by Delano & Aldrich, the transition between the formal design and the naturalistic foreground is particularly well carried out. The other, the residence of the director of the Toledo Museum of Arts, shows a dwelling of less architectural contrast to its surroundings than the house just mentioned, and therefore its sloping contour roof lines and its simple placing in such close relation to the ground sufficiently accomplish the desired purpose. As examples of two different ways of achieving a harmonious appearance between architectural composition and site, these two buildings are of contrasting and instructive interest.

The Brickbuilder for March prints part first of a paper, by Mr. Abramson, on "The Planning of aY. M. C. A. Building;" the second section of Mr. Hubbard's articles on "The Unit Power Plant;" a description of the terra-cotta grill-room of the McAlpin Hotel, New York; St. Patrick's Church, Philadelphia; and the use of brick in a small garden treatment at Whitinsville. The plates include Warren & Wetmore's Ritz-Carlton Hotel at Montreal; the Lawrence Y. M. C. A., by Brainerd & Leeds and O. A. Thayer; views of St. Patrick's Church, by LaFarge & Morris; an interesting terra-cotta house at Bernardsville, N. J., by Delano &

(From "The American Architect")

Albina Branch, Portland Public Library, Portland, Ore.
Ellis F. Lawrence, Architect

(From "The Architectural Record")

New York City Residence
Harry Allan Jacobs, Architect

(From "The American Architect")

Library at Whitinsville, Mass.
R. Clipston Sturgis, Architect

Aldrich (the last three illustrated by both drawings and details); a small apartment-building at Chicago by Schmidt, Garden & Martin; the Hartman Theater, at Columbus, O.; and two small brick houses,— one by Page & Frothingham at Chestnut Hill, with a somewhat novel porch treatment, that nevertheless seems rather thin, narrow, and compressed in scale for the building backing it; the other a compact, simple, and inexpensive brick dwelling at Rowley, Mass., by Frank Chouteau Brown, characteristically American and appropriate to its setting.

The Western Architect for March prints a simple factory façade at Evanston, Ill., by Tallmadge & Watson; a rustic dwelling for the director of the Museum of Arts at Toledo, O., commendable in everything except the treatment around the stone-arched entrance; a somewhat "mannered" club building at San Diego, Cal.; the rather bare and crude plaster design for a school for girls at Shippan Point, Conn.; and two schemes of less real architectural interest,— one a small house at Indianapolis; another an apartment group at San Francisco.

It is with pleasure we are able to call attention to the refinement of two inexpensive yet distinctive little dwellings at South Bend, Ind., both of which we reproduce. It is far too rarely that small houses of Western design possess so distinctively the spirit and refinement that, in the style of the Austin dwelling, at the least, is usually more often associated with Eastern work in the general vicinity of Philadelphia. It is encouraging to find the Middle West beginning to bring forth architecture of such essential delicacy and finish, and it is sincerely to be hoped that within another decade an entirely new group of designers of attractive and distinctive American dwellings will come out from the West, the South, and the Middle West. At present, the names known from the first and last sections are principally those connected, in the one case, with versions of "Mission" or "Bungalow" architecture; and in the other, with that interesting local development known as "the Chicago style," with its many internal manifestations of influences similar to those permeating continental "l'art nouveau" architecture; while, as yet, the South has brought forth no architects generally recognized for their feeling for and sympathy in utilizing the forms of early Southern Colonial dwelling architecture, with which some sections of the country still abound.

(From "The Architectural Record")

Lincoln Memorial, Lincoln, Neb.
Henry Bacon, Architect. Daniel C. French, Sculptor
(From "The Brickbuilder")

House at Bernardsville, N. J.
Delano & Aldrich, Architects

A number of plates are also devoted to the illustration of Mr. Guy Dawber's "Tuesley Court," at Godalming, England, one of the best types of recent English domestic architecture; and two inserted plates give early examples of Harvey Ellis' renderings. All in all, an issue of more permanent value and interest than this magazine has previously produced this year.

The Journal of the American Institute of Architects for March prints a contribution picturing the "new West Point" buildings for the manyeth time; causing us to express the wish that the continued re-illustration of this over-familiar group, piece by piece, might now be discontinued until it could be adequately illustrated as a complete whole. Mr. Robert D. Kohn writes of the Committee on City Departments of the New York Chapter and what it has accomplished; while Mr. Rankin contributes a short summary of the Tarsney Act situation, that explains the action of the Institute representatives thus far, and arrives at the same constructive suggestions that were placed before the public for the first time in our last October, November, and December editorial pages, stating (presumably "officially," in *this* organ!) that a better act should now be substituted for the one repealed.

The Architectural Record for March illustrates and describes the interior of the Church of the Paulist Fathers, New York City, emphasizing principally the painted decorations; a New York City house with a simple and restrained Renaissance façade, by Harry Allan Jacobs — with interiors furnished generally in over-carved and too ornate furniture. The Architectural League Exhibition is described — for the third time! — and illustrated with already familiar material. What is — or was! — New York's "newest" hotel, The McAlpin, is illustrated, the most distinctive interior being

(From "The Western Architect")

Director's Residence, Toledo Museum of Arts Premises, Toledo, O.
Harry W. Wachter, Architect

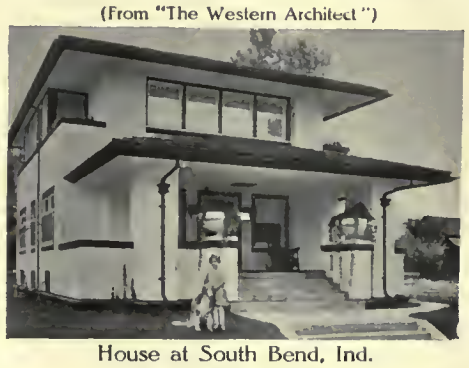
(From "The Western Architect")

Residence at South Bend, Ind.
Ennis R. Austin, Architect

the two-storied main lobby. Mr. Hamilton Bell "contributes" to the history of the English playhouse some reproductions of old drawings, and cuts and other data in regard to some old theater plans by Inigo Jones. Under the heading of "Personal" architecture, Mr. Taylor writes of a house at Doylestown, Pa., for Mr. Mercer, who is interested in the tile manufactured in that locality, and presumed to build this house without the assistance of any architect, employing his material throughout the exterior and interior; and the writer evidently intended his title to express these conditions. The illustrations suggest occasional values of tile-employment. While the building possesses a character of its own, it could yet have evidenced quite as much individuality and at the same time have been easily more beautiful and pleasing in design. If only this contribution had made clear that the dwelling was being held up to either ridicule or praise, the publishers might have avoided their present dangerous inference of advocating the layman's inflicting upon the public other ill-digested products of that very dangerous "little knowledge" that the inexpert house-owner-designer-builder (when represented all in the one person) generally seems to possess! We reproduce Messrs. Bacon and French's simple Lincoln Memorial at Lincoln, Neb., as a new and somewhat novel treatment.

The January issue of the English quarterly *The Town Planning Review* prints articles dealing with "Tropical Town Planning," in special reference to the Khartoum City development scheme; the eighth article on the decoration and furnishing of the city, dealing with statuary and monuments, and reproducing two views of the Beacon of Progress, by the late Professor Despradelle; and Part III of the development and town planning of Brussels, treating of its condition at the present day. The two most interesting contributions are those on "Recreation of the Poorest," including a suggested plan for a People's Palace, and another treating of "The Economics of Estate Development," which latter presents the very necessary practical essentials of Garden City development schemes in such a way as to prove the commercial practicability of this altruistic method!

(From "The Western Architect")



House at South Bend, Ind.
N. R. Shambleau, Architect
(From "The Builder," London)

Mallord House, Chelsea, S. W.
Ralph Knott & E. Stone Collins, Architects
(From "The Architectural Review," London)

House at Englefield Green, Surrey
H. S. Goodhart-Rendel, Architect

The English *Architectural Review* for February prints one of Mr. Godfrey's authoritative articles on the Leycester Hospital, Warwick; more of Mr. Newton's "Oxford Details;" Iford Manor and Garden; and describes the Arts and Crafts Exhibition and the painted decorations of a house at Stoke Edith; both illustrated in the plates which include views of Oxford architecture, Leycester Hospital, and Iford Manor. Mr. Milne's large country house at Henley-on-Thames and two of Mr. Temple Moore's churches are also illustrated.

The plates of the English *Architectural Review* for March are principally of the gardens at Bridge House, Weybridge; Portuguese and Oxford architecture; some water-colors by Sir Alma-Tadema; and a house in Surrey by Mr. Goodhart-Rendel. The articles deal with several of these subjects,—Oxford and Portuguese architecture, the paintings of Sir Alma-Tadema, an old house in Soho, sanatoria for the community, and the "Practical Exemplar."

The Builder for February 28 contains an individual house in Chelsea that we reprint. March 7 shows Mr. Lutyens' Theosophical Society's Headquarters and his Johannesburg Art Gallery. March 14 reproduces working drawings of Mr. Greenslade's National Library of Wales, and new interiors of the Hotel Cecil on the Strand, and March 21 contains drawings of Burford Church Porch, details of Orleans Railway Terminus, Paris, and an instalment of "Baroque Architecture."

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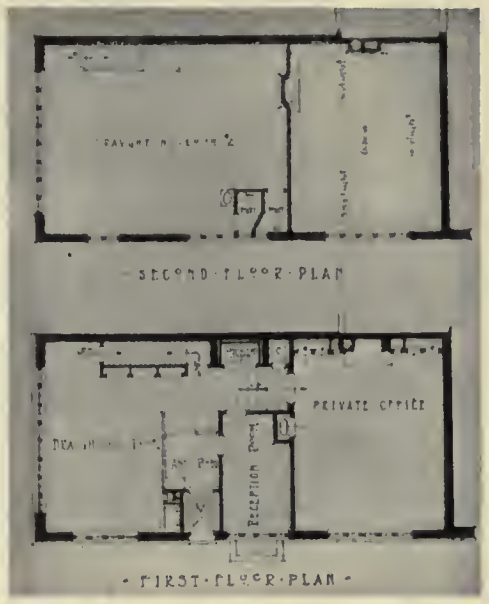
IN this issue the concluding section of The Pompeian House particularly deals with methods of interior decoration, from both the technical and artistic point of view, and again the text is amplified by numerous illustrations. Our May plates include two details of Mr. Bottomley's restoration drawings, showing sections of the interior at the exact size of the originals,— one-quarter inch to the foot. Carrère & Hastings' really exquisite drawings for the "Joseph Pulitzer Memorial" competition are shown on three plates, giving a possible rearrangement of the square beside the Plaza Hotel at 59th St. and Fifth Avenue, New York, including a more important entrance to the Park and a setting for the St. Gaudens statue. This successful solution is both a convenient and simple handling of the decorative elements introduced within the areas occupied, and yet does not conflict with any of the structures of different styles surrounding the square. A nearly ideal treatment of a detail of the city plan. Three other plates show how an old structure in Philadelphia was made over to serve the purposes of an architectural office, with added exterior picturesqueness. American houses rarely are characterized by that simplicity of design and refinement of proportion characteristic of the best minor examples of the later Colonial period. The small house at Taunton, by Messrs. Parker, Thomas & Rice, reproduced in this issue, is an exception.

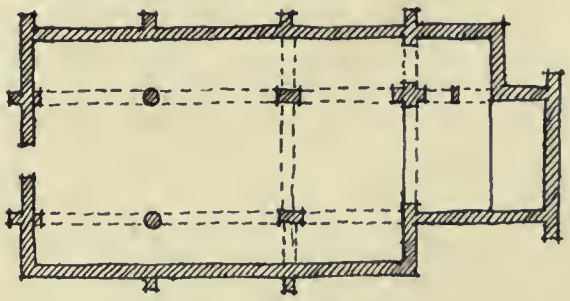
Of the extra plates, the English Church series illustrate Mr. Temple Moore's small church at Bessingby: a most perfect small church design, reproducing only the best of the atmosphere of English Parish churches of the Gothic periods.

Of four American plates, two show the Chapel of St. Paul's School at Concord, N. H.,— an unusual problem, as the major portion of the edifice is treated as the choir of a large chancel, to provide seatings for all the school within the screen, while the public space beyond is reduced to the smallest possible proportions. The simple house in Newton presents pleasant interiors, livably arranged; and is exteriorly a simple and well-proportioned plaster house design of English suggestion of a rather unusual type.

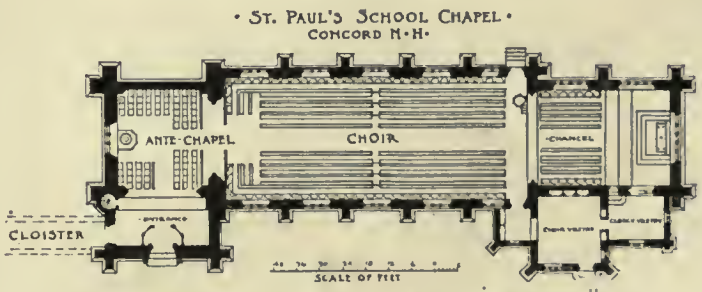
The June issue will be a "Summer Garden Number," with illustrations of "Garden Details," by E. L. Lutyens, some "back-yard" gardens at Bremen, a Los Angeles suburban garden, garden work by Little & Browne, the gardens of Prince Henry of Holland; some English country house plates showing gardens; and Sir Robert Lorimer's Chapel for the Order of the Thistle; some Georgian interiors; and American schoolhouses by Cram, Goodhue & Ferguson and Maginnis & Walsh.



Office Building for Mellor & Meigs, Architects



Church of St. Magnus, Bessingby, Yorkshire, England
Temple Moore, Architect



House for Prescott Warren, Esq., Newton, Mass.
Chapman & Frazer, Architects

Book Notes

ELIZABETHAN INTERIORS, by C. J. Charles. 10½" x 16½." 40 pages. 33 illustrations. Published by George Newnes, London. Imported by F. Greenfield, New York City. Price, $12.00. This elaborately printed volume, dedicated by the author to Mr. Thomas Hastings, is a sumptuous work of some forty text pages, printed on one side of the sheet, and devoted to a description of the general development of English furniture and decoration up to the end of this period. A considerable proportion of the illustrations are reproduced from rendered drawings made for rooms to be furnished in this style, in this country and in England, and a few are of photographs of old rooms, chimneypieces, etc., either in their original state or as incorporated in rebuilt interiors. The illustrations are separately printed and mounted on the deckle-edge pages of which the book is composed, and the volume is accompanied by a tabulation of the different periods of architecture and decoration, giving their dates, the names of the rulers, and some of the most distinctive buildings and examples of each time. With the exception of the very unfortunate block type used on the title and dedicatory pages, the volume is exceedingly handsome in appearance and typography, and, despite the fact that it is largely restricted to examples of rooms decorated and furnished in this style by Mr. C. J. Charles, it provides a distinctly interesting collection of material and information about the period chosen, that should be of value to the architect, particularly in indicating to clients the sort of treatments available in this period of decoration.

BUILDING DETAILS, Part XI. Drawn and published by Frank M. Snyder, Architect, New York City. 10 plates. 16" x 22". Price, $3.00. The eleventh section of Mr. Snyder's practical series of working drawings includes two examples of iron railings taken from old New York City house stoops; a stable ventilator, fence, and gate-posts by Mr. Magonigle; a "double-story" porch by Foster, Gade & Graham; two plates of details of bronze counters, doorways, etc., in York & Sawyer's Broadway Savings Institution; two sheets of woodwork and plaster details in the Governor's Suite in the City Hall, New York; and some grammar-school classroom doorways, windows, and trim by Hale & Rogers. This is the first issue to contain so large a proportion of Colonial detail as the four plates here given; all of which are of undoubted value, and it would therefore appear to be of unusually extensive application. The five plates applicable to domestic work, two plates to bank work, one to schools, and the two of ironwork, present — in another way — as fairly equable a distribution of architectural interest.

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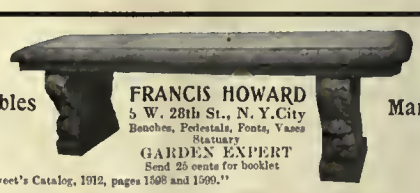

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The Architectural Review

Volume II (Old Series, Vol. XIX) May, 1913 Number 5

The Pompeian Dwelling

Its Decoration and Furniture

Part II

By Harriet T. Bottomley

THE Pompeian paintings varied greatly in style and quality, and nowhere more markedly than in the House of the Vetii, where the mural decorations are of two distinct periods. The whole house is like a picture-gallery, and it is all, whether of high technical merit or not, charming in a very unusual degree.

In the year 63 A.D. a severe earthquake destroyed much of the city. Before that this house was probably all painted with the same taste and degree of technical excellence that are shown in the large triclinium, the atrium, and in the alæ. The earthquake destroyed many of the walls throughout the house, and so badly cracked others that a great deal of new work was made necessary. This was done carelessly. The crudity of the latter paintings has led us to believe that sometime before 63 the house changed ownership, passing from the hands of a family of culture and wealth into those of the Vetii, two freedmen, as is known from their names stamped on amphoræ, who lacked the taste and refinement of their predecessors. The early owners employed painters of the most consummate skill to decorate their walls, probably sending to Greece or Alexandria for them. A very conclusive reason for supposing that these artists were Greeks rather than Romans is the delicacy shown in the bits of painted architecture. This is well illustrated by the detail of the decoration of the atrium, at the bottom of Page 186, in which all the forms are distinctly Greek; the acanthus leaves are graceful and pointed, the heads very fine in their modeling, and all the other details are a delicate translation into painting of the stone and wooden architecture of Greece.

A Bacchante with Cymbal, from Walls of Triclinium

The technical methods of the artists in Pompeii have been the subject of endless disputes. Otto Donner, who made exhaustive and painstaking experiments to discover exactly how the color was applied to the wall, states that in his opinion three things are certain:

1. That by far the greater part of the wall-paintings were painted "*al fresco.*"
2. That distemper and tempera paintings hold a very subordinate place.
3. That absolute encaustic paintings do not exist.

And A. P. Laurie, who has recently published a book on Greek and Roman painting, declares that "those who believe the Roman frescoes at Pompeii to have been painted with wax are on the horns of a dilemma."

Vitruvius gives exact directions for the proper preparation of walls that were to be painted. He recommends seven coats of plaster, the last three to be of stucco made with marble-dust. Each coat was to be applied to the wall while the preceding one was still moist, so as to make a thick, damp mass whose surface would dry very slowly, thus allowing the fresco-painter plenty of time to work even

Table Found in House of Meleager, Pompeii

Table Supports, House of Cornelius Rufus, Pompeii

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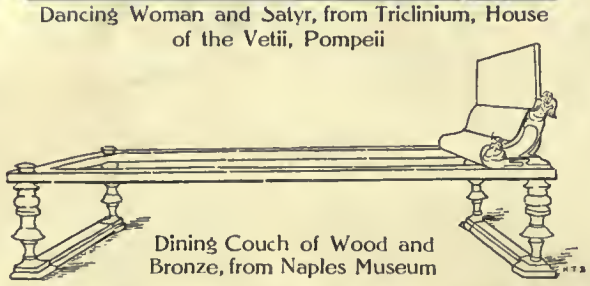
when large spaces were prepared for decoration. Although the full quota of seven coats was seldom given to the Pompeian walls, they were thick enough, in the better houses, for all practical purposes. The paints used were very like our fresco paints, and were applied with a brush before the plaster dried.

View down Peristyle, House of the Vetii, Pompeii

The next step after the fresco-painting was executed is a much debated one. It is known that those portions of the wall painted with vermilion were coated with wax, and Pliny and Vitruvius agree in describing its application; but in the case of other colors nothing is absolutely certain. Otto Donner believes the wax was laid all over the surface of the walls, giving them their high polish; Mr. Laurie, however, thinks that this was probably given in many cases by the careful preparation of the marble-dust plaster, and by rubbing with soft cloths after the painting was thoroughly dry.

Pliny says, speaking of vermilion, "When laid on, the exposure to the sun and moon is harmful. The remedy is: when the wall is dry, spread over it melted Punic wax mixed with oil, and glowing hot, and again heat it to sweating-point by placing charred gall-apples near it; afterwards rub it with candles, and then with clean linen cloths, as marble is made to shine." The heating of this final layer of wax makes the surface of the painting smooth and incorporates the wax with the plaster. Vitruvius says practically the same thing with reference to vermilion. Whether the same method was used in connection with other colors is a question that is difficult to decide even by chemical analysis; but it would seem that any great difference in the mechanical handling or treatment of these wall-surfaces would be apparent, notwithstanding the lapse of over nineteen hundred years.

Dancing Woman and Satyr, from Triclinium, House of the Vetii, Pompeii



Dining Couch of Wood and Bronze, from Naples Museum

Whatever the process, most of the inner walls of the Pompeian houses were covered with mural paintings, only storerooms, kitchens, and slaves' quarters being left in plaster color. The subjects of these paintings were drawn from every possible source. In the years just preceding the eruption the interest in pictorial representation was steadily growing. Paintings whose subjects were mythological far outnumbered all others; but there were also countless still-life paintings, landscapes and faithful portraits of Pompeians, and the every-day life in Pompeii. To the latter we owe most of our knowledge of the furniture of the houses. Almost all articles of wood crumbled away and disappeared in the ages when the city lay buried, or were turned to charcoal by the hot ashes from Vesuvius; and much of the marble and bronze was carried off by those who returned, treasure-hunting, in the years that immediately followed the eruption. The museum at Naples is rich in small objects made of bronze, glass, and clay, such as lamps, braziers, mirrors, vases, kitchen utensils, figurines, and the like; but for our information about larger pieces of furniture we must turn to the mural paintings, in which we find represented every phase of Pompeian life. We are shown exactly how wine was made, and oil; how the "books" (rolls of papyrus, parchment, or vellum) were kept; what the markets in the Forum were like; in short, how the people lived, and even with what articles of every-day use they were surrounded.

Some of the most refined, most delicate, and loveliest

Bronze Brazier in Naples Museum

Detail of Lower Part of Wall Decoration in Triclinium, House of the Vetii, Pompeii

Bronze Brazier in Naples Museum

paintings in the House of the Vetii are in the atrium, where the greatest amount of invention in the compositions and the most charming variety in the color-schemes and the drawings are found. In this room the large surfaces of the backgrounds were painted in variations of soft green and violet, blending from one to the other; the architectural designs were of gold color; and the figures were done in their natural colors. Unfortunately, the effect of the whole has been greatly marred by the injuries the walls have suffered.

View over House of the Silver Wedding, Pompeii

In judging the Pompeian paintings we must remember the great difference in lighting between the original arrangement and our own system. I have experimented myself with Pompeian lamps with very interesting results. They give a clear, yellow light, which throws every object it falls upon into intense light and shade, softening colors and bringing out modeling in a strong, bold way. The rather ordinary little Tanagra statuettes, for instance, thus acquire a charm and brilliancy that is very remarkable. Color that would appear garish and crude if lighted by our large windows gave a very different effect in the Pompeian houses, where most of the light, except in the case of the atrium and the peristyle, was indirect, coming through doors that opened into the courts. There was none of our diffused light. Often in a room there would be dark shadows only deepened by a streak of sunlight that fell across the floor through the open doorway. Under such conditions the color had to be exceptionally brilliant to be effective.

Figure of Amazon from Walls of Triclinium, House of the Vetii, Pompeii

The technical excellence of the late paintings around the lovely peristyle, and the color sense there exhibited, leave much to be desired; but the impression given by the whole, the colonnade, the garden, and its furnishings, is nowhere to be duplicated. After the earthquake had necessitated the redecoration of this part of the house, the decadent taste of the owners called for an elaboration of the columns, which were originally Greek Doric, without bases. They were taller in proportion than the Greek rules allowed, but were of the most rigorous simplicity, and exquisitely fluted. The freedmen added bastard Corinthian capitals in stucco, which they colored red and blue; and they also gave bases to the columns, and on the frieze they put a decoration of acanthus leaves in color. Just what changes they made are easy to discover now that the stucco has chipped off in places, leaving the original column exposed to view.

In Pompeian peristyles, as is seen in the restoration of this one, there was a greater spacing between the columns than is found in the stone architecture of Greece and Rome. This was made possible by the wood construction. On top of the columns the Pompeians would lay a plank about two inches thick, on which they built up rubble, afterwards coating it with stucco, as appears in the cross-section.

This peristyle of the Vetii is the most charming record that has come down to us of family life in classic Italy. In winter the inmates of the house enjoyed the sunny court, or in summer found delightful shade in its covered colonnade. Even the owners are not absolutely gone; for after looking at the paintings on the walls it is easy to repeople this court with those who gave it the impress of their taste.

One of the most delightful pieces of mural decoration in the world to-day is very nearly intact in this house, to testify to the ability of the painters of nineteen centuries ago. This is the triclinium to the right of the main

Sketch from Marble Bas-Relief, "Woman Feeding a Parrot," in Naples Museum

Bronze Table from Pompeii, Now in the Naples Museum

Sketch from Mural Decoration, Showing Common Type of Wooden Chair

peristyle. Its wall is divided into the three horizontal bands characteristic of Pompeian design (Page 188). The upper portion is badly mutilated, but shows the sky through an architectural framework,—a sky of luminous gray, which, although there is no blue in it, gives the effect of blue by contrast with the dark architectural motives and the human figures standing out against it.

Below is the central band of decoration, divided into vermilion panels ingeniously separated by thin lines of gold color and black bands ornamented with architectural details. On the central panel of each wall are painted the chief decorative features of the room. The side panels contain dancing figures of unusual charm, very skilfully painted. They show a feeling and technique worthy of a master—the more remarkable as each is less than a foot high and there are dozens of them on the walls of the house. The drapery is always graceful, and a great subtlety and freedom is often shown in the drawing of the human form, as in the pair of figures on Page 184. The figure of the Amazon on Page 185 shows the careful and logical distribution of light and shade; how truthfully the shadows are painted that are cast on the left leg by the right one, and by the shield upon the left arm.

The lowest band of decoration is subdivided into three horizontal bands containing charming little Cupids and Psyches busying themselves with the prosaic occupations of daily life — shown more fully in the view at the bottom of Page 184 — above single standing figures and festoons of branching vines. The transition from one mass of solid color to another is so made as to give an effect of lightness and grace to the whole, even where minor portions may not conform to a high standard. The Pompeian decorators — and therefore, we may suppose, the painters of Greece and Rome — were systematic in their use of color. If they undertook a scheme for one of the horizontal bands of color panels they continued that scheme around the whole room.

Water-heater and Brazier from Naples Museum

Bronze Seat in Naples Museum

After all, it is to its spirit that Pompeian painting owes its greatest charm. There is a freedom, a dash, in the treatment of figures that is delightful. An unsympathetic critic might truthfully point out that much of the drawing is incorrect, but there is a decorative feeling in the placing of the high lights and a brilliancy in the treatment of the fanciful accessories to the main designs that are incomparable. Quite different in feeling to the Greek and Roman sculpture and the bas-reliefs that were carefully and painstakingly chiseled in marble or modeled in stucco, these paintings, many of them mere sketches, were lightly and deftly done, in a comparatively perishable material, under conditions that necessitated haste. It is to the spirit of these paintings we must look if, in endeavoring to imitate Pompeian decorations, we are successfully to reproduce the elusive charm of the originals.

Detail, Decoration of Triclinium, House of the Vetii, Pompeii

Detail, Decoration of Atrium, House of the Vetii, Pompeii

DETAIL FROM TRICLINIUM

DETAIL FROM TRICLINIUM

MURAL DECORATIONS, HOUSE OF THE VETII, POMPEII

WALL PANEL OF THE MOST REFINED PERIOD

DETAIL OF DECORATION OF LATER STYLE

DETAILS OF MURAL DECORATIONS, FROM PAINTINGS IN THE NAPLES MUSEUM

WALL OF TRICLINIUM, SHOWING MURAL DECORATION OF ROOM

WALL OF ALA, SHOWING DECORATIVE SCHEME OF ROOM

MURAL DECORATIONS, HOUSE OF THE VETII, POMPEII

THE KING'S PORCH

ALTAR

PLATE LXVII

CRATHIE CHURCH, BALMORAL, SCOTLAND

A. MARSHALL MACKENZIE & SON, ARCHITECTS

THE ARCHITECTURAL

EXTERIOR

ST. MAGNUS' CHURCH, BESSINGBY, YORK, ENGLAND

PLATE LXVIII

THE ARCHITECTURAL

GABLE END

ENTRANCE FRONT

RESIDENCE OF PRESCOTT WARREN, ESQ., NEWTON, MASS.

CHAPMAN & FRAZER, ARCHITECTS

EXTERIOR

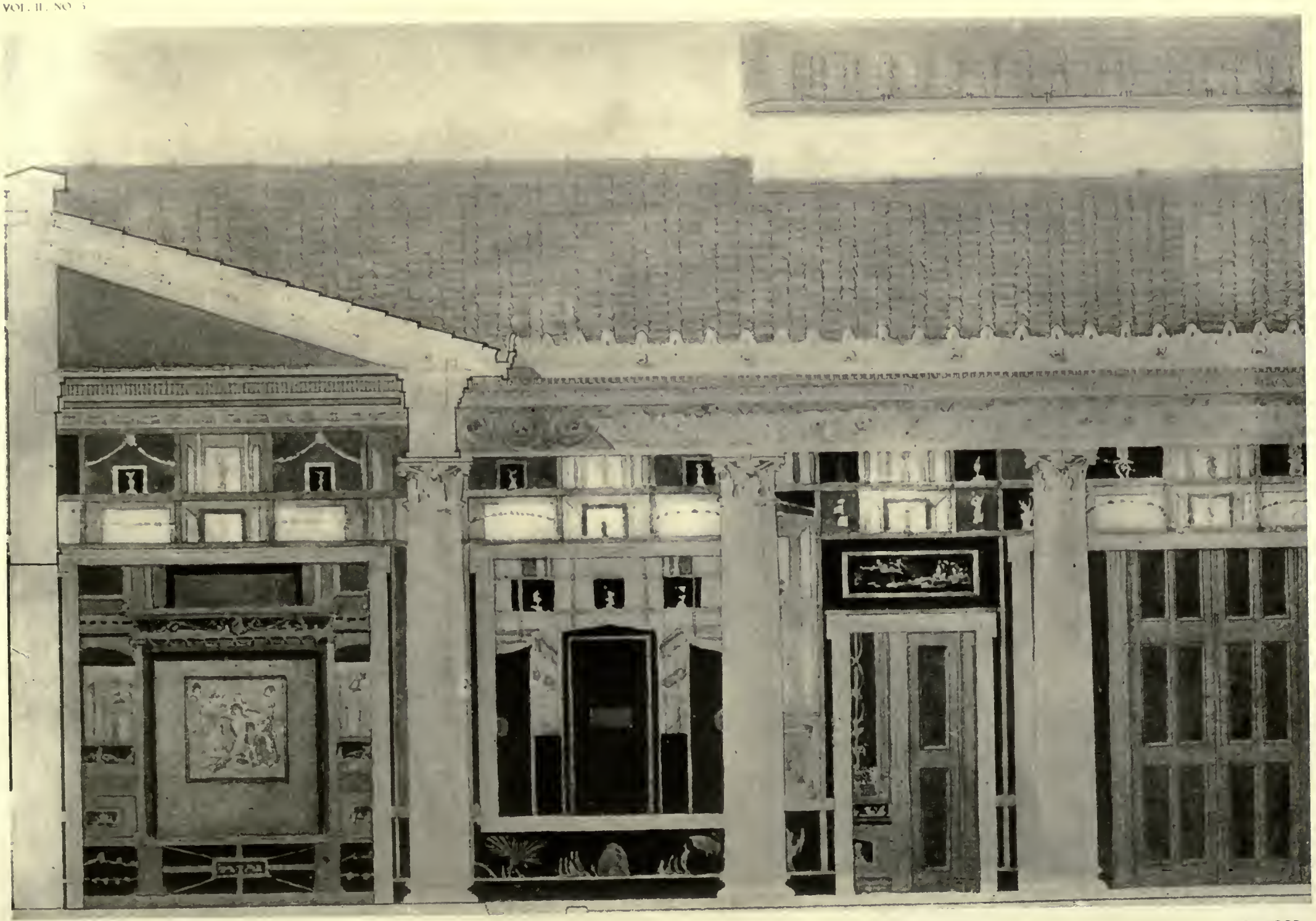
Photo Copyright by the Kimball Studios

THE ARCHITECTURAL REVIEW

VIEW OF TOWER

CHAPEL AT ST. PAUL'S SCHOOL, CONCORD, N. H.

HENRY VAUGHAN, ARCHITECT



DINING-ROOM

ALA

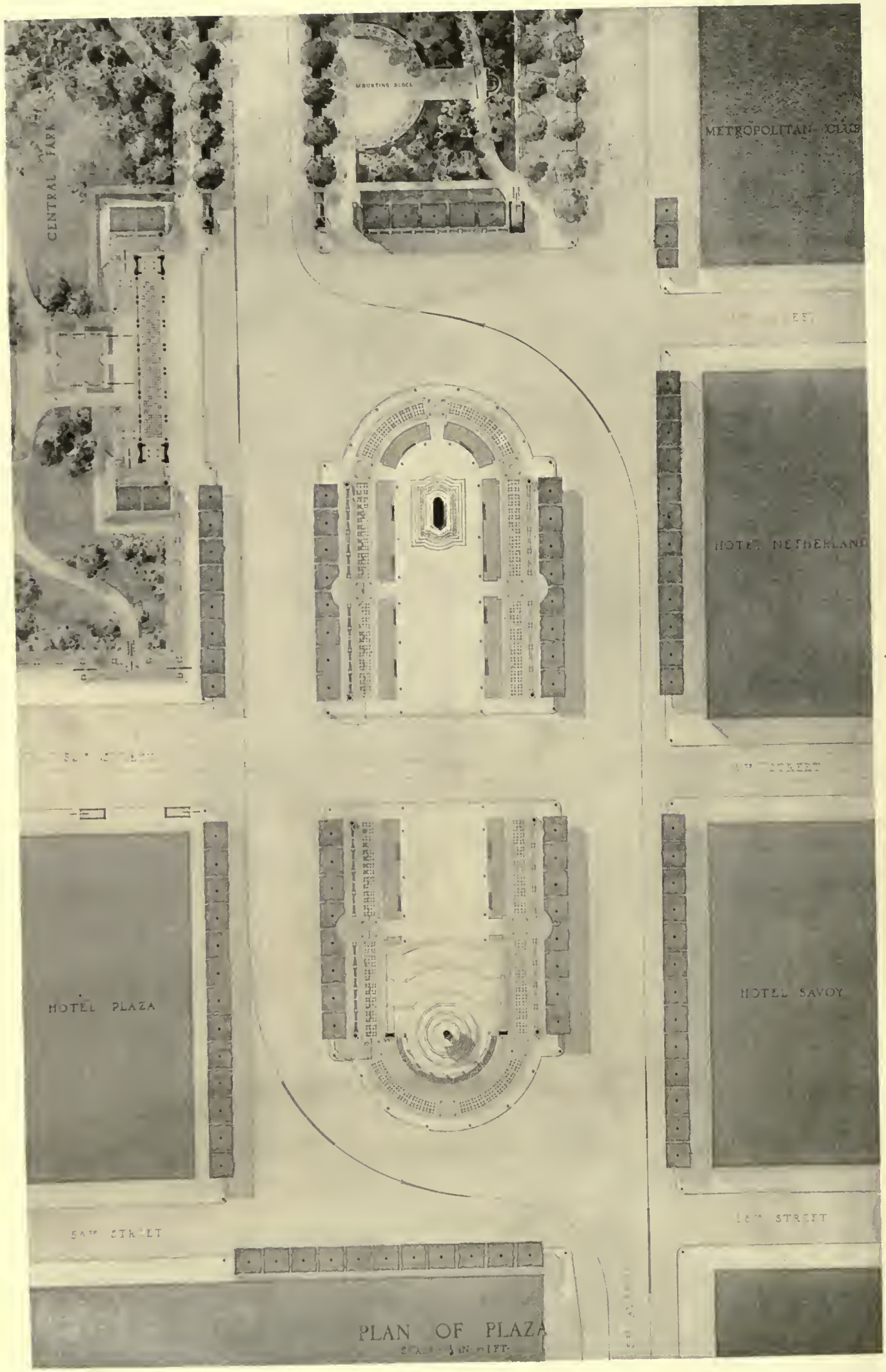
DOORWAY TO ATRIUM

VESTIBULE AND STREET DOOR

DETAIL HALF-SECTION THROUGH PERISTYLE, LOOKING TOWARD STREET

HOUSE OF THE VETII, POMPEII

From Measured Restoration Drawing by William L. Bottomley



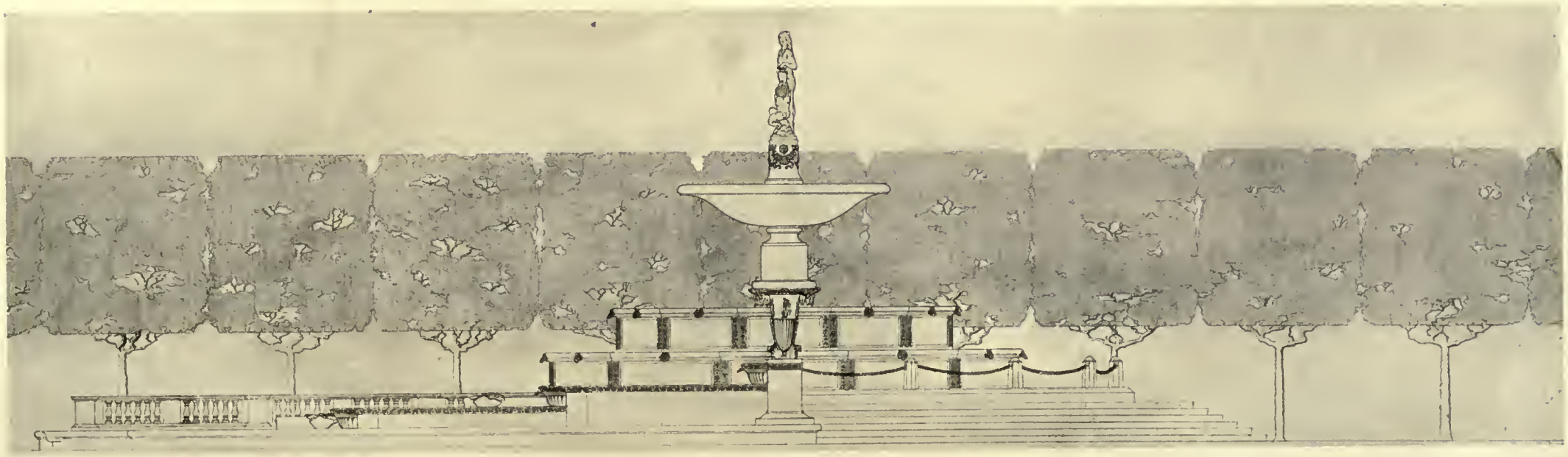
PLAN OF SQUARE, AS REARRANGED

WINNING DESIGN, THE JOSEPH PULITZER MEMORIAL, NEW YORK CITY

CARRÈRE & HASTINGS, ARCHITECTS

ELEVATION, LOOKING EAST, SHOWING WESTERN SIDE OF SHELTER

ELEVATION, LOOKING NORTH TOWARD PARKWAY ENTRANCE



SIDE ELEVATION OF FOUNTAIN

WINNING DESIGN, THE JOSEPH PULITZER MEMORIAL, NEW YORK CITY

CARRÈRE & HASTINGS, ARCHITECTS

PRINCIPAL ELEVATION OF FOUNTAIN

WINNING DESIGN, THE JOSEPH PULITZER MEMORIAL, NEW YORK CITY

CARRÈRE & HASTINGS, ARCHITECTS

ALTERATION FOR OFFICES OF MELLOR & MEIGS, ARCHITECTS, PHILADELPHIA, PA.

DETAIL OF ENTRANCE

RECEPTION-ROOM

ALTERATION FOR OFFICES OF MELLOR & MEIGS, ARCHITECTS, PHILADELPHIA, PA.

CORNER OF PRIVATE OFFICE

ALTERATION FOR OFFICES OF MELLOR & MEIGS, ARCHITECTS, PHILADELPHIA, PA.

DETAIL, WALL OF TRICLINIUM

DETAIL, CORNER OF ATRIUM

HOUSE OF THE VETII, POMPEII

From Measured Restoration Drawings by William L. Bottomley

Photo Copyright by the Kimball Studios

INTERIOR, LOOKING FROM ALTAR

VIEW LOOKING TOWARD ALTAR

PLATE XII

CHAPEL AT ST. PAUL'S SCHOOL, CONCORD, N. H.

HENRY VAUGHAN, ARCHITECT

THE ARCHITECTURAL REVIEW

HALL AND STAIRCASE

DINING-ROOM

RESIDENCE OF PRESCOTT WARREN, ESQ., NEWTON, MASS.

CHAPMAN & FRAZER, ARCHITECTS

INTERIOR

ST. MAGNUS' CHURCH, BESSINGBY, YORK, ENGLAND

TEMPLE MOORE, ARCHITECT

PLATE LXIX

THE ARCHITECTURAL REVIEW

TRANSEPT

ST. MAGNUS' CHURCH, BESSINGBY, YORK, ENGLAND

TEMPLE MOORE, ARCHITECT

THE ARCHITECTURAL REVIEW

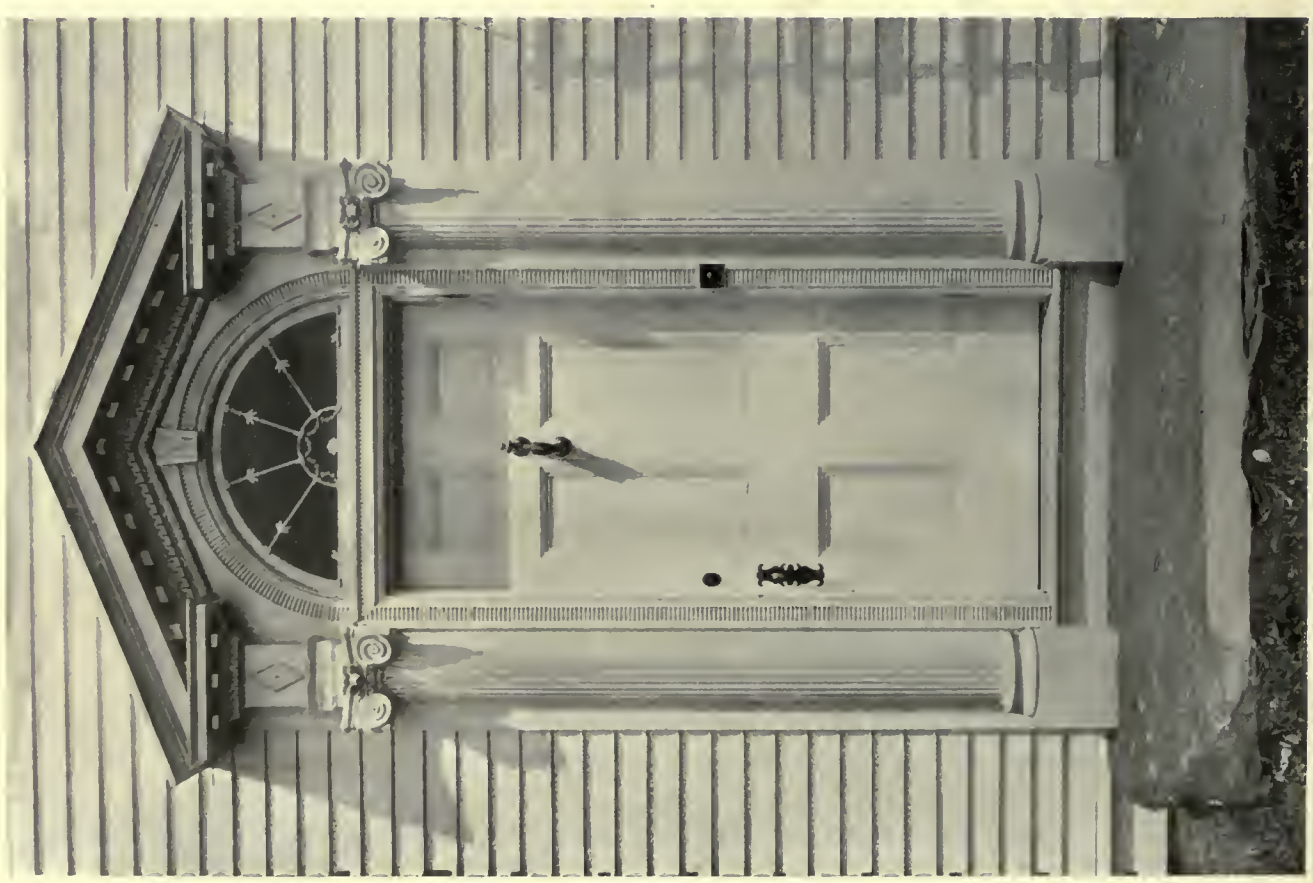
ONE OF THE SMALLER DINING-ROOMS, SHOWING MURAL DECORATION

MURAL DECORATIONS OF LARGER DINING-ROOM

MURAL DECORATIONS, HOUSE OF THE VETII, POMPEII

EXTERIOR

DINING-ROOM



DETAIL OF ENTRANCE

HOUSE OF WALTER C. BAYLIES, TAUNTON, MASS.

PARKER, THOMAS & RICE, ARCHITECTS

The Architectural Review

New Series, Volume II, Number 5

Old Series, Volume XIX, Number 5

MAY, 1913

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PLATES

PLATE XXV.— HOUSE OF THE VETII, POMPEII. DETAIL HALF-SECTION THROUGH PERISTYLE, BY WILLIAM L. BOTTOMLEY.

PLATES XXVI.–XXVIII.—PROPOSED SCHEME FOR JOSEPH PULITZER MEMORIAL AND REARRANGEMENT OF 59TH STREET PLAZA AND ENTRANCE TO CENTRAL PARK, NEW YORK CITY. FIRST PRIZE DESIGN. (PLAN, ELEVATIONS, AND DETAILS) — CARRÈRE & HASTINGS, ARCHITECTS.

PLATES XXIX.–XXXI.— ALTERATION FOR PRIVATE OFFICE BUILDING FOR MELLOR & MEIGS, ARCHITECTS.

PLATE XXXII.— HOUSE OF THE VETII, POMPEII. DETAILS OF TRICLINIUM AND ATRIUM, BY WILLIAM L. BOTTOMLEY.

THE occasional collapse of buildings under process of construction or alteration is far too frequent an occurrence in large cities. Accidents in completed and occupied buildings, occasioned by faulty construction or imperfect supervision, are less usual; although they occasionally occur, as in the recent instance of the comparatively unimportant Home Theater in Chicago. In making comment upon these accidents, the newspapers and the public generally endeavor to place the responsibility everywhere but where it properly belongs: upon the law under which the development of city property is carried on! In Chicago the law that applies to such matters is more stringent than in most cities in the United States. Practising architects are licensed in Illinois, and a license is not issued except after an examination, or upon other adequate proof of the individual's experience in the practice of his profession. Yet, up to date, no American city has so far progressed as to enact a law holding either the contractor, the architect, or the owner responsible for the proper supervision and carrying out of construction plans! As a result, it is the common practice, under which most buildings are constructed in our large American communities, for the owner to make the contractor *alone* responsible for plans, supervision, and construction; to make his own plans, sometimes being his own contractor as well; or to purchase working drawings from an architect and, after filing them in the City Hall, go ahead and carry on the construction to accord with nothing but his own momentary whims! This appears to have been actually what occurred in the case of the structure referred to above.

In any city where no architectural license is issued, the so-called "plans" (often the veriest fragmentary sketches are accepted as such!) may be credited to any one,— the contractor, the owner, a clerk in the City Building Department, lawyer, real-estate operator, merchant, beggar, thief! An analysis made last year of the permits issued in the city of Boston during the limited period from May 1 to May 24, 1912, inclusive, showed the following somewhat remarkable relationship between the various parties concerned in the plans, as shown upon the applications for the three hundred and eighty-eight permits filed during that time. Of the total, two hundred and thirteen supplied no names whatsoever as "architect"— although the permit itself displayed evident official recognition of the need for information as to the existence of that individual in connection with each building-project. Ten applications named engineers as architects; twenty permits gave as architects various names recognizable as such by membership in the Boston Society of Architects; forty-two other permits were filed giving as "architects" persons of varying degrees of reputation, but in no case members of the local Chapter of the Institute; and in thirty-eight cases the name of the owner was given as "architect" as well! Investigation of the forty-two "architects" who were *not* members of the Boston Society of Architects disclosed that these individuals were registered in the directory under the following trades: seven builders, five carpenters (twelve cases where architect and builder were the same individual!), seven lawyers, three real-estate operators, one collector, and two "machinists." One of the names given was stated in the most recent preceding directory as having "removed to Washington," and four names were not to be found or identified at all! Where the names of owners and architects were given as the same person, five were builders and seven were carpenters (twelve cases where architect, builder, *and* owner were the same individual!); four were real-estate operators, four lawyers, and two more were not to be found in the city directory. In this analysis the discrepancy that will be seen to exist between the number of permits applied for and the total number of names listed under both these above headings is explainable by the fact that — in several cases — permits for more than one building were requested under the same name or upon the same application.

If the owner were held by law to be finally responsible, if the architect were compelled by law to supervise and be held responsible for the erection of plans of his design, if the contractor were to be made accountable to the community as well as to the owner, these abuses would be abolished; but such is not the case in any American city of which we know, and for the very remarkable reason that the powerful real-estate interests of our cities unite to make such definite legal allotment of responsibility impossible! Why? Merely because these things cannot be done without "increasing the cost of building"! The architect requires more for his services; the contractor has to figure honestly and upon a fair basis of compensation; — and the owner *has to pay!* Therefore, real-estate operators and real-estate holders unite to protect the "jerry-building" methods of their own community, and to prevent any and all attempts to better the conditions that every one concerned knows to exist locally.

OUR attention has but just been called to a circular, issued by *The Architectural Record*, implying that the New York Architectural League had authorized them to distribute the remainder of the League's 1910 Year-Books to a selected list of architects, as a subscription premium for their publication. The essential portions of the announcement follow:

> The ARCHITECTURAL LEAGUE OF NEW YORK has placed in our [*The Architectural Record*] hands for distribution among a selected list of persons the few unsold copies of their 1910 YEAR BOOK. . . . We will send the YEAR BOOK to you absolutely *free*, carriage charges prepaid, if you mail $3.00 [regular price] for a twelve months' subscription to *The Architectural Record*, etc.

This, in so many words, is plainly the statement issued by the publishers of *The Architectural Record*, and if that statement is correct it certainly places the Architectural League in rather peculiar relations with *The Architectural Record* in the eyes of the profession at large, to whom this circular has gone. If — as we suspect — this statement is not explicitly correct, but is the circulating manager's euphemistic way of announcing their purchase of the remainder of the issue to distribute as a premium for their subscription renewals, the matter is more understandable; the question then merely depending on the methods that the publishers of *The Architectural Record* permit their representatives to employ, and as to the Architectural League's willingness to remain before the profession in this undignified and commercial association with a professional publication. We trust that *The Architectural Record* may be persuaded to give proper publicity to the explanation, or correction, of this statement.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The Architectural Record")

R. C. Schaffner Residence, Highland Park, Ill.
Howard Shaw, Architect

LAST month's architectural magazines illustrate little else than suburban houses, the greater majority being of the smaller and even most commonplace type. Fortunately, Chicago retrieves the month's record (!) with the group of Mr. Howard Shaw's dwellings, and two further houses of interest come also from the West,— Decatur, Ill., and Elkhardt, Ind.

This sparsity of material makes it impossible to escape a bromidic reproduction of the already famous "Circular Court-house," best shown in the April 30 *American Architect*. Although the same issue contains Messrs. Hoppin & Koen's accepted drawings (very poorly reproduced) for the Albany County Court-house, they sink into comparative insignificance beside the popular appeal of the idea upon which Mr. Lowell's design is based. Although entirely conscious of the force of this appeal, it does not altogether appear, from what has yet been published, that this is necessarily the most *practical* scheme for the purpose, nor yet the best for the site. Obvious loss of space occurs in "squaring up" the rooms on the perimeter of the circle; structural difficulties obtain to support the receding series of outer walls forming the upper stories; while a great number of interior rooms exist, depending for light and air altogether upon areas, light wells, or courts; and the lighting of rooms from one side is limited by very definite ideas of those directions from which that light is best supplied, so this circular plan necessitates more than one-third of even these outside rooms receiving their light at disadvantage. Other than obvious practical economies of corridor space and convenience of access—we must confess our ancestry derives from the vicinity of St. Louis!

The American Architect for April 2 describes and reproduces work from the Exhibition of the Pittsburgh Architectural Club, including country houses by Janssen & Abbott, MacClure & Spahr, and a building with interesting brick detail by Kiehnel & Elliott. Three plates illustrate student work, and three more disguise a house on Reservoir Road, Chestnut Hill,— by being taken from points of view from which it could never conceivably be seen. We thank an omniscient reviewer for commending, from the issue of a previous month, our "leading editorial" for the month following!

(From "The Brickbuilder")

West Hudson County Trust Co., Harrison, N. J.
Crow, Lewis & Wickenhoefer, Architects

(From "Architecture")

Brearley School, Park Avenue, New York City
McKim, Mead & White, Architects

(From "The American Architect")

Prize Design, New York County Court-house
Guy Lowell, Architect

(From "The Architectural Record")

Hugh J. McBirney Residence, Lake Forest, Ill.
Howard Shaw, Architect

On April 9 appears Part Four of Mr. Jervis' "Consistent Brickwork;" accompanied by *in*consistent illustrations, including a tremendously "*staccato*" house for Reginald DeKoven, too aggressively crowded with historic Elizabethan detail to be pleasing or restful as a composition. The most suggestive illustration — unfortunately so small in size and so poor in reproduction as to be barely distinguishable — was of some farm buildings by Mr. Hopkins, at Bernardsville, N. Y. The plates include a rambling plaster California hotel, by Mr. Elmer Gray, in the "Spanish Mission" style — more pleasing without than within — and *six* pictures of an "addition" so aggressive in pretension and scale that we tenderly refrain from incriminating by name either the architect or owner.

April 16 presents more illustrations of that now hackneyed and familiarly picturesque German town, Rothenburg, extending even into the plates — along with a one-story plaster house at Piedmont, Cal., by Willis Polk & Co., with interiors much more elaborate than the simple exterior prepares one to expect.

On April 23 the problem of "Zone and Block Systems of City Planning" is discussed by Mr. Koester. Plates include the competition drawings for a "$3,000 Bungalow" (*sic*), some student work, and three small houses — none exhibiting any particular merit, save possibly a simple plaster house near New Orleans, by Mr. Sam Stone, Jr.

Besides "the New American Colosseum," the April 30 issue contains articles on "Specifications for Reinforced Concrete Structures" and "Artificial Illumination."

The work of Howard Shaw, in the April *Architectural Record*, supplies most of the interesting country houses provided by the month's magazines. Many of the buildings shown are new, indicating to what extent Mr. Shaw's practice has developed within a few years. As a rule, the houses are simple, and characterized by the individuality

(From "Architecture")

G. L. Prentiss House, Montclair, N. J.
W. L. Walker and G. H. Chichester, Archts.

(From "The Architectural Record")

Stanley Stoner Residence, St. Louis, Mo.
Howard Shaw, Architect
(From "The Architectural Record")

(From "The Western Architect")

Arch. Cossitt House, San Diego
Irving J. Gill, Architect

that first came into evidence in his earlier work. In some cases this individuality takes an exotic or foreign expression, as in the Stoner house at St. Louis, with its combination of foreign and Italian details; an individuality similar to the Lake Shore Country Club, the Norman Scott, Donnelly, and McLennon houses at Lake Forest, and the Kuppenheimer house at Glencoe. Others, generally among his plaster houses, suggest the combination of English rambling composition with German detail, as in the McBirney house at Lake Forest; or, in some of his brick work, the modern English precedents of the Barrell house at Lake Forest, or the — to him — still less customary historical elements of the Morris and Wilson dwellings, along with the simple Colonial design of the Hilton house at Chicago. Other characteristically designed brick dwellings are the Marks house at Akron, the Douglas house at Lake Minnetonka, and the Hermann residence at Glencoe, Ill. The interiors extend from such "Italianesque" rooms as the Marks house and the English Jacobean Hermann and Morris interiors — neither particularly characteristic of this designer — to the simpler, more mediæval compositions of the McBirney and Coonley hallways. We select typical plaster and brick houses for reproduction, and also show the single wooden clapboarded house at Highland Park for Mr. Schaffner as an example more characteristically American in style of design.

Late W. D. Douglas Residence, Lake Minnetonka, Minn.
Howard Shaw, Architect
(From "The American Architect")

House of James K. Moffitt, Piedmont, Cal.
Willis Polk & Co., Architects
(From "The American Architect")

Hotel at Beverly Hills, Cal.
Elmer Grey, Architect

The Architectural Sculpture of Mr. Gelert is illustrated, and, under a somewhat misleading title, are shown the exteriors and interiors of Medinah Temple at Chicago, with their Persian, Assyrian, and Egyptian characteristics. Mr. Spencer's seventh article on "The House of Moderate Cost" deals with the roof, and Part II of Mr. Bell's "History of the English Playhouse" is concerned with three plans by Sir Christopher Wren.

The Western Architect for

(From "The Architectural Record")

Finley Barrell, Residence, Lake Forest, Ill.
Howard Shaw, Architect

(From "The Architectural Record")

Donald R. McLennon Residence, Lake Forest, Ill.
Howard Shaw, Architect

(From "The Western Architect")

House for Dr. George E. Hartner, Elkhart, Ind.
E. Hill Turnock, Architect

(From "The Western Architect")

Residence of E. P. Irving, Decatur, Ill.
Frank Lloyd Wright, Architect; H. V. Von Holst, Associated

April contains some California architecture by Irving J. Gill, of a simplicity that degenerates into bareness, especially where the surroundings have not grown up. Of two apartment-houses, one is commonplace; the other, interesting — largely because its brickwork is in the manner of Messrs. Pond & Pond. The apartment-house on Park Drive by Cross & Cross would have been better if more consistent in restraint throughout. One of Mr. Ittner's less interesting school buildings; several attractive views of a crude house at Elkhardt, Ind.; and the most recent expression of Mr. Wright's principles in dwelling design, the Irving house at Decatur, Ill., are illustrated, the latter including various furniture drawings. Two old perspectives by Harvey Ellis are better than some others that have been previously shown.

Architecture contains the interesting Mehlin Piano Factory; a conventional classic house by Horace Trumbauer; an equally tame and commonplace façade for a bank by Donn Barber; and the same church at Philadelphia, and Long Island "Country House," illustrated in last month's *Brickbuilder*. The most important structures are McKim, Mead & White's Brearley School, New York,— an unusual problem, handled with dignity and restraint,— and an exceptionally successful *and* simple English brick house at Montclair, N. J.

The Brickbuilder contains an analysis of German and American hospitals; articles on Y. M. C. A. Buildings; the "Unit Power Plant;" an attractive old brick manor house in Hampshire, "The Vyne;" an article on "Architectural Jurisprudence;" two Siena brick façades; and some groups for the Boston Dwelling-house Company at Forest Hills, Mass. The plates include a rather unusual and refined design for the West Hudson Trust Co., Harrison, N. J.; a commonplace and vulgar schoolhouse in the same city; Mr. Platt's Balcom house at Buffalo (completely published by us in November, 1912); a simple apartment-house by Pond & Pond; a house by Abram Garfield; and a commonplace store building at Providence. Bigelow & Wadsworth's brick house at Milton is shown by small views of interiors of merit and simplicity, although the four-square exterior of the house is lacking in domestic feeling.

(From "The Builders' Journal")

British Museum Extension, New North Façade
John J. Burnet, Architect
(From "The Builders' Journal")

Upper Portion of Proscenium, New Theater, Manchester
H. Farquharson, Richardson & Gill, Associated Architects
(From "The Builders' Journal")

Exterior, New Theater, Manchester
H. Farquharson, Richardson & Gill, Associated Architects

The April *Journal of the American Institute* remains as "dignified" as ever, with its principal leading article by R. Clipston Sturgis on "The Planning and Installation of Museums for the Exhibition of Fine Arts," and a Convention paper by Herbert Adams on "Relation of Sculpture to Parks and Buildings."

Construction publishes nothing above the commonplace, except the new building for the Bank of Montreal, McKim, Mead & White, and J. N. Semmens, Associate Architects, a chastely refined and reserved structure, with an attic perhaps overheavy to be in the best proportion, particularly over the entrance portico.

The Architects' and Builders' Journal for April 9 publishes the New Theater at Manchester, an unusually virile design, in the modern English archæologic manner, both exterior and interior being harmonious in design and composition. April 16, the Olympia Building Exhibition number, also contains the new north façade of the British Museum Extension by John J. Burnet.

The Builder for April 4 contains the Tite prize design, and articles dealing with "The Growth of London" and "The Housing Problem in Paris;" April 11, an article on "American Museum Buildings," with several illustrations; and the Leicester Art Gallery Extension. Professor Reilly's Students' Club at Liverpool utilizes Greek architectural details more appropriate to a stone façade than a wall of distinctive brick-and-stone Georgian treatment. April 18 reproduces a church screen by Mr. Temple Moore and Mr. Edward Goldie's Church at Bethnal Green. The monthly "Historical Review" continues "Baroque Architecture," and, in the issue of April 25, shows Messrs. Mewes & Davis' Winter Garden and Lounge in the Ritz Hotel.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

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BOSTON · MASSACHUSETTS

As already announced, the four added plates for June, given to Modern English Churches, are all devoted to Sir Robert Lorimer's Chapel for the Order of the Thistle, recently added to St. Giles' Cathedral at Edinburgh, Scotland.

We also include in this number a page of text illustrations and description of this notable structure; while the small plan upon this page shows the ground limitations of a problem where a restricted area, combined with apparently unlimited money and artistic genius, has produced a wonderfully decorated and charming interior, that nevertheless does not for an instant err by becoming over-ornate or flamboyant,— a veritable modern, "jewel" of Gothic carving and architectural design. The majority of the plates are given to details of the interior, particularly to show some of the richest and most unusual wood-carving in modern stall-work that has developed during recent years.

The June Architectural Review also crowds more varied kinds of pictorial information about the gardens and architecture of different countries into one issue than is often possible with the make-up of this magazine. Mrs. Perrett's article on "Some Back-yard Gardens of Germany" is rather more than a running description of the accompanying illustrations, in that it also gives definite information as to the planting-schemes that have brought about the attractive views that point an opportunity always neglected in almost every American community. At larger scale in the plates are given the four attractive general views and details of Prince Henry of Holland's garden. Mr. Stoll's article describes a typical Los Angeles garden treatment, as well as showing the general character of the houses along the avenue, and, by the aid of the reproduced plan of the garden and the two views shown on the plate pages, indicates the arrangement and planting of the scheme complete. The two pages of illustrations of the Bayard Thayer gardens at Lancaster, by Little & Browne, and the two plates showing the garden by John Russell Pope, are typical of treatments almost the direct antithesis of the simple picturesqueness characteristic of the gardens adjoining Mr. Lutyens' English houses, described on a text page and illustrated in some dozen or more views among the plates.

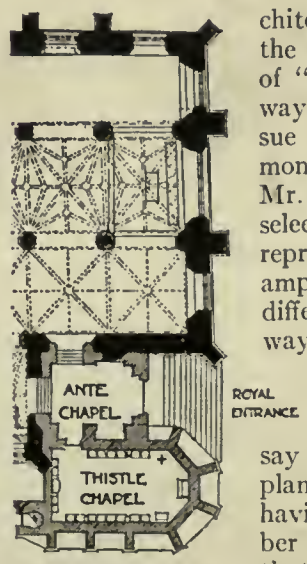
In order to include all these English Gardens by Mr. Lutyens in this one issue, we have broken the sequence of plate publication of English Country Houses; but these plates, while here shown ahead of their proper location, are numbered so that they will fit into the series with the exterior and interior photographs of these same houses, which our subscribers are thus enabled to anticipate, as an advance hint of what is in store for them in future issues.

Our July issue will illustrate an important American bank,— York & Sawyer's new Guaranty Trust Company Building,— a notable structure which will not only be shown by careful photographs of the building's exterior and interior; but these photographs will also be accompanied by the reproduction of all the important and essential working-drawings — including elevations, plans, and details, as well as a number of interesting studies and sketches made during the progress of the work.

The next two or three plates of English Church work will show some minor church structures, after which the few plates that remain before the series is completed will be given to the most complete possible showing of Gilbert Scott's Liverpool Cathedral Lady Chapel and the Late J. F. Bentley's Westminster Cathedral, including the newly decorated chapels. The series of Modern English Houses includes a particular number of unusual and charming dwellings, the publication of which will begin to be pushed with the nearing completion of the series of one hundred plates of Modern English Churches, so that the next twelve issues will nearly complete the one hundred plates of Modern English Country Houses. At the same time, it will be possible to increase the number of plates of Recent American Churches, Country Homes, and Public Buildings, carefully selected from a number of photographs of structures of unusual merit that have been submitted in response to our announcement of these especial features.

An Especial Feature

Probably our August number will be the one to illustrate the architectural renderings of Mr. F. L. Griggs, the English artist. These illustrations have occasionally come to the notice of American architects, generally in the Macmillan volumes of "Highways and Byways;" but for this issue (already several months in preparation) Mr. Griggs has himself selected the drawings to represent the best examples of his work in different mediums and ways of rendering a varied assortment of subjects; and it is only necessary to say that the article, as planned, will require having an enlarged number of text pages, and that arrangements are being made to reproduce four or five most expert drawings at their original size among the plates. We do not recall that any issue of the architectural magazines appealing to the young draughtsman desirous of studying architectural rendering has appeared for a number of years. This fact, as well as the importance of the material itself, should make this number the necessary possession of every architectural draughtsman. It is probable that the price of this single number will be advanced to $1.00 at the time of publication. This should make it an object to obtain it as one among the twelve issues to be secured by sending in $5.00 for a year's subscription before its publication.



Plan of the Thistle Chapel

Book Notes

Memorial Art, Ancient and Modern, arranged and published by Harry A. Bliss, Buffalo, N. Y., 1912. $7\frac{1}{4}'' \times 11\frac{3}{4}''$. 240 pages. 975 illustrations. Price, $20. Although this work is intended to answer the demands of the monumental designer, it has yet — from the superior standards it maintains — a certain interest to the architect having to do with such commissions. Various sections of the book have been written by different architectural authorities; and the illustrations show both an unusually large number of restorations and models of ancient memorials, — including tombs, mausoleums, and sarcophagi,— and a large number of modern adaptations of such classical forms as the exedra, the cross (principally Celtic in ornament), and the tablet (with many illustrations of Greek stele). Most of the modern work is grouped under these above headings, or within the concluding chapters,— which deal with sculpture, obelisks and square monuments, the architectural orders and their monumental use. Two other sections provide numerous photographs of executed lettering, moldings, and ornament in large variety; although here it is to be regretted that the architectural standard has been less well maintained than on preceding pages.

Old Newburyport Houses, compiled by Albert Hale. W. B. Clarke Co., Boston. 68 pages. $8\frac{3}{4}'' \times 11''$. 63 illustrations. Price, $2.50. Mr. Hale has made no small contribution to the much needed permanent record of the local colonial architecture of America. As Mr. Cousins has employed the camera to preserve old Salem houses and details, so does this collection preserve a dignified and picturesque group of brick, stone, and wooden clapboarded dwellings of the late seventeenth and early eighteenth centuries, with many details of their porches, doorways, mantels, stairs, or wall decorations. Each photographic view is followed by a brief statement giving what is known of the early history of the house. An attractive collection of pictures, of distinct value to the archæologist and to the architect.

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The Architectural Review

Volume II (Old Series, Vol. XIX) June, 1913 Number 6

Some "Back-Yard Gardens" of Germany

Designed by F. Gildemeister, Garden Architect

Described by Antoinette Rehmann Perrett

IN Europe, gardens are more universal than in this country, and the art of gardening much more democratic. A garden is not looked upon, as it is with us, as more or less of a luxury. It is considered, as we consider bathtubs and radiators, among the necessities of life. There is a much more general understanding of how to grow things, of how to group and arrange, and, what is especially important, of how to use a garden. As soon as we learn to live in our gardens according to European custom we, too, will more and more bestir ourselves to learn the secrets of its art, of how we can fittingly make it not only a setting, but an individual expression of our domestic life.

The gardens shown in the photographs that accompany this article are all of small back-yard gardens in Bremen, Germany, the work of the garden architect F. Gildemeister — gardens that, despite their small size and modest scope, are interesting in their general definition, as well as in the variety of ways this general definition has been worked out. Of course, all effective garden-making, like all effective house-building, starts with a plan — and a plan that is not merely a line representation of heterogeneous parts, but an acknowledgment of the close relationship of the various parts to the unity of the garden as a whole. It not only includes a very definite recognition of architectural principles, but it requires the proper arrangement and grouping of plants as well. As for Mr. Gildemeister's definition of the requisites of a small back yard, we have, for convenience, divided it into several statements.

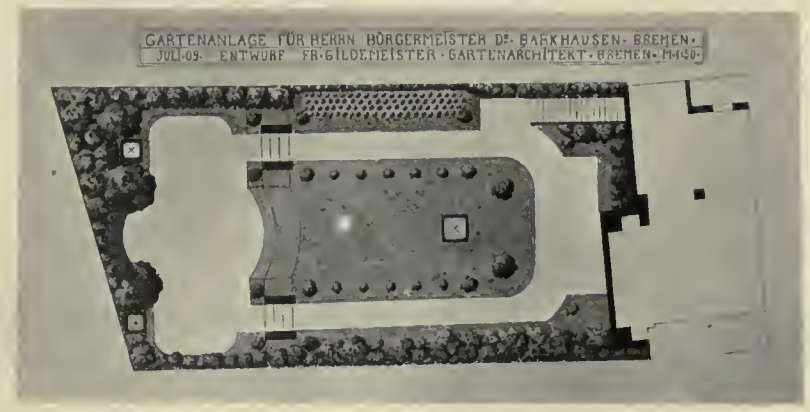

Fig. 1. Plan of Garden behind House of Dr. Barkhausen, Mayor of Bremen

Fig. 2. View Looking toward Rear Boundary of Dr. Barkhausen's Garden

1. A garden should have a boundary high enough to insure privacy.
2. It should have a lawn large enough to provide some stretch of uninterrupted green.
3. It should have paths, to make it usable in damp weather and on dewy mornings.
4. It should have some place for outdoor lounging.
5. It should have shade as well as bloom.
6. It should be interesting in winter as well as in summer.
7. It should be furnished so as to encourage living in its open.

The boundaries, or walls, of Mr. Gildemeister's gardens are of various heights and widths. They are of trees, of shrubs, of hedge-plants, or of vine-covered walls and fences. Their success depends upon a feeling of continuity, and upon the amount of beauty and interest they can express. Even the boundary of a narrow lot need not be a matter of arbitrary sameness. The plainest board fence, if properly handled, can serve as a background for a garden border. It can be made a thing of rare loveliness with vines. There can be wistaria and trumpet-vines for the posts; rose climbers or honeysuckle, Boston ivy, woodbine, for autumn reds; clematis, both purple and white; the cobæa, as beautiful in coloring as the lavender orchids; the turquoise berry, or, if naught else, the more than willing morning glory. The very wires and strings on which the vines are trained can be made a matter of pleasing design; the very nails can be arranged in appro-

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Fig. 3. Garden Seat Screened with Evergreens

Fig. 4. A Charmingly Simple Gateway and Path, with a Rose Border, Bremen

priate patterns. If the walls of a garden have interest of coloring or of brick-laying, if they can be made to give suggestions of well-spaced piers or of cool concrete, a dark vine like the English ivy can well be sparingly trained so as to adorn rather than to hide the wall, as in Photograph 6. The boundary in Photograph 2, on the left side, is one of trees and untrimmed shade-loving shrubs, such as the viburnums and privets; while the sheltered and sunny north fence is covered and bordered with bloom.

The rear of these gardens is planted higher than the sides, with, for instance, a row of trees for the very back, like the linden, with shrubs like the lilacs, the bush honeysuckles, or the spiræas beneath them,— an effect such as in Photograph 2; or with a row of high shrubs for the back, with the trees in front, giving a semblance of depth.

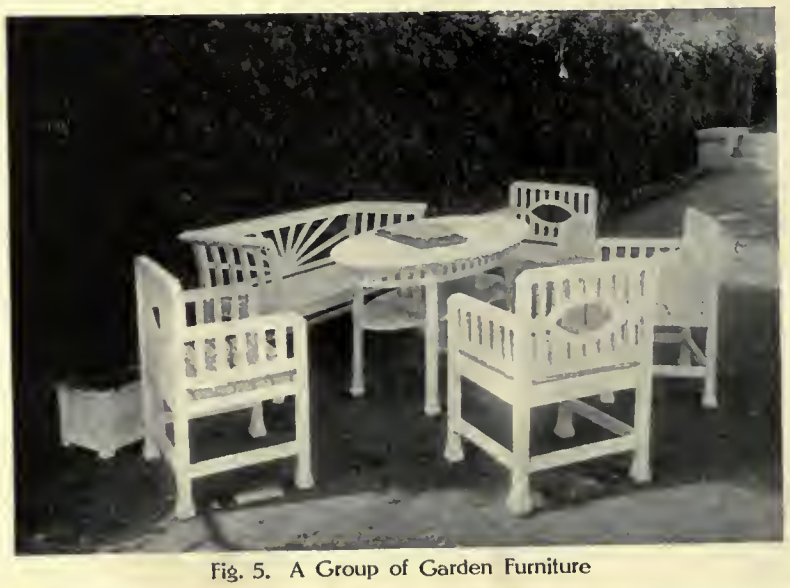


Fig. 5. A Group of Garden Furniture

Added to the boundary proper there are borders of smaller things. The sheltered sunny north wall or west wall is the place for all sun-loving flowers, for the spring bulbs, for perennial groupings, on which to try a sense of color combination, for experiments with the seeds of annuals; while the south wall will care for the shade-lovers and for evergreens. These borders can be planted in groups and in rather miscellaneous collections, although their success depends much upon a refined sense of grouping. There need, however, be no definite formality as with borders edging the lawns, which are best made up of single specimens, such as the border of geraniums with rounded and pyramidal evergreens for accents, as in Photograph 10; beautiful borders of roses, as in Photograph 4; and borders of those prime German favorites, exquisite for their bloom, but regrettable for their crutches, the standard rose-trees, Photograph 6.

Of all the plans of these back-yard gardens of Mr. Gildemeister's, the one of Photograph 1, which belongs to the home of Dr. Barkhausen, the mayor of Bremen, is at once the simplest and the most successful. It shows a nicely proportioned

Fig. 6. Terrace Garden End, with Well-planted Path and Vista

Fig. 7. A Simple Back Yard, with Pergola to Group Composition and End the Vista

Fig. 8. Small Garden Seat and Table

stretch of green. The paths are not only useful for their apparent purpose, but for their division of the space and for their line-value in effectively leading to picturesque steps to the raised terrace in the rear. Mr. Gildemeister loves to make use of any possible chance for a change of level, and is very partial to steps as attractive details. The raised terrace in this place, with its garden furniture, its nooks and bays, and its happy relation to the lawn, adds much to the charm of the design. The pergola, in Photograph 7, is a simple scheme that can be pleasantly adapted to our American yards — especially where it can serve as a screen to the back fence or as a division between a pleasure-yard and a vegetable-garden.

One of the problems that has engaged Mr. Gildemeister is how to increase the winter attractiveness of the garden. He has been using evergreens, but he intends now to use more berries and colored stems. There is such a range of winter berries: the various colored berries of the many viburnums, the red berries of the barberries, the early snow-berries, the red buckthorns, the rose-hips, the great black clusters of Rigel's privet! For brightly colored stems, there is the flaming red of the dogwoods, the brilliant green of the Kerria, and whole masses of exquisite softness like the brown haze of Thunberg's spiræa. There is, too, the delight in the very character of the shrub itself — if it is properly and understandingly pruned — and not mutilated. It is not only possible to make the back yard interesting in winter, but greatly to heighten its interest throughout the year by distributing the bloom evenly, so that there is a sustained interest in the flowers from early March till late November.

The back yard is rich in opportunities; what it lacks in size it can make up in intensity of loveliness, in the care with which each plant is chosen, in a genius for ensemble, in the appropriateness and sincerity with which every detail expresses the needs and aspirations of the household that not only looks upon, but lives in, that yard!

Fig. 9. A Composition of Steps, Seat, and Flower-pots

Fig. 10. A Newly Planted Garden Layout, beside a House in Bremen

A Western City Garden

By Horatio F. Stoll

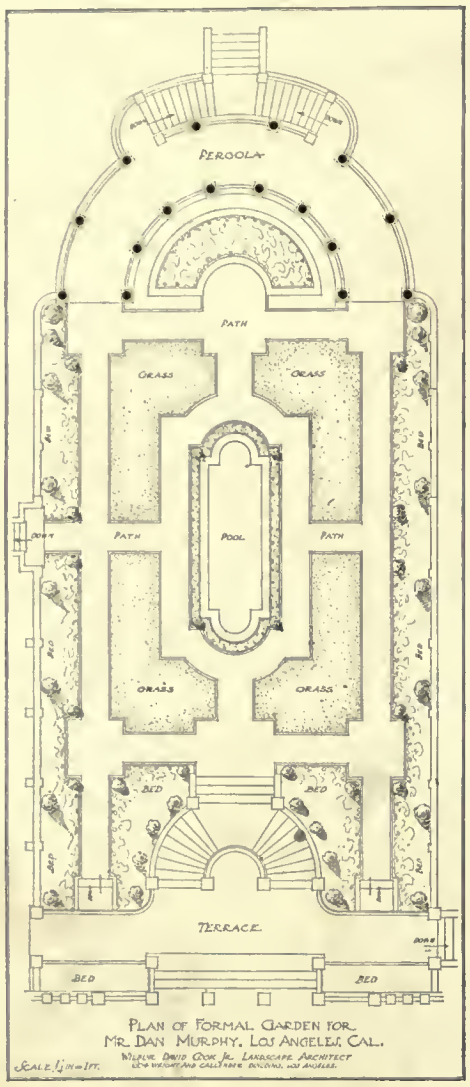
ONE of the delightful surprises to Eastern and foreign visitors in Los Angeles is the spacious gardens that are to be found in the exclusive residence districts. Millionaires and men of note, who have built their winter homes in the metropolis of Southern California, have found it possible in their extensive city gardens to secure remarkable landscape effects. Some of these have winding walks, arbors, pergolas, statuary, ornamental trees, and tropical plants, that give them the appearance of being very much larger than they really are.

The most remarkable avenue is West Adams Street, which runs along the edge of a sort of bluff. The lots have a frontage of from one hundred to three hundred and fifty feet, and run back five hundred feet to the next street. Most of the large mansions are set back about fifty feet from the sidewalk, and command a wonderful view of the Sierra Madre Mountains to the east and of the hills and Pacific Ocean to the west.

An excellent example of how these pretentious grounds are treated — for there is a succession of wonderful gardens — is shown in the pictures of the Daniel Murphy place, which was laid out by William David Cook, Jr., the well-known landscape artist, who has created some of the most elaborate gardens in Southern California. He was not called in until after the Murphy residence had been completed by Hudson & Munsell. These architects have erected a number of splendid Italian villas in Los Angeles, one of the most notable being the Secundo Guasti home, shown below upon this page.

In planning the Murphy garden, Mr. Cook had a number of problems to work out. In explanation of how they were solved it should be known that he had a grade of some forty-five feet to overcome, between the floor-level of the south terrace and the lower property line. The lot is long for its width, its dimensions being some one hundred and sixty-five feet wide, five hundred feet in length. Mrs. Murphy was opposed to high retaining-walls, so he was obliged to step them down with the grade so that no wall exceeds six feet of visible height.

The character of the neighborhood below the Murphy property was so entirely different from that of West Adams Street that it was necessary to keep the general garden-level high enough so that, with the terminal pergola feature, it would be screened out without at the same time shutting off the distant view of the hills, which was so fine. The endeavor was, then, to secure perspective by the ways of planting the sides of the garden, and by putting in the oblong pool in the center of the open grass panels. The terminal pergola was also made semicircular for the same reason, and the belt-line shrubbery on either side of the garden was so planned as to conceal the property line, which is only twelve feet away from the west boundary-line of the garden, and perhaps fifty or sixty from the east line. By concealing these visual lines of demarkation, a feeling of much greater breadth was obtained.



PLAN OF FORMAL GARDEN FOR MR. DAN MURPHY, LOS ANGELES, CAL.
WILLIAM DAVID COOK JR. LANDSCAPE ARCHITECT

As a whole, the garden has been planted in a permanent way, using only such material as would improve with age and be a source of constant pleasure and delight to the owners. For instance, the Italian cypress is a specially grown type selected for its close-growing dark-green foliage, and skilfully placed as shown in the illustrations. The *Taxus baccata* (Irish yew) has also been used to advantage. This combination was employed for formality, an effect much admired in Italy, and extremely telling against the sky-line.

The walls of the garden were covered with the *Ficus repens*, or climbing fig, which makes a complete evergreen covering for them and an effective dark-green background for the perennial border in front. The general color-scheme is blue and white and green. The side beds are planted with the sky-blue *Delphinium belladonna* of English importation, and massed in with them are blue and white perennials, giving a continuity of bloom through the seasons.

The central pool is planted with tropical varieties of *Nymphæas*, and the pool at the lower end with lotus; the pergola near the house carries the delicate pink climbing rose, Madame Cecil Brunner, while wistaria and *multijuga* festoon the terminal pergola. Back of it is the tropical grape, *Vitis capensis*, evergreen the year round. To give an effect of depth, the plantings have been kept to the sides, leaving the center in open lawn.

View of Secundo Guasti Villa, West Adams Street, Los Angeles, Cal.
Hudson & Munsell, Architects

Some English Gardens by Edwin L. Lutyens

By Frank Chouteau Brown

BEFORE Mr. Lutyens' work began to express some variation of the more formal or classically Georgian style to which his more recent buildings have generally conformed he was nowhere so happy as in the picturesque informal gardens that he placed around his architectural compositions — as the final touch of his artistic hand. Such garden treatments as "The Deanery" in Sonning, or "Goddards" in Surrey, are as surely "inspired" and necessary to the completed picture as any structural portion of the design.

Of nearly this period are the gardens at Berrydown Court, where the transition from building to landscape is effectively made through the big flagged terrace and the sunken rose-garden on a house vista and the axis of a magnificent oak. The whole gardened space is enclosed within a rough clipped hedge that belongs to the landscape in scale and yet appropriately separates the developed from the natural site, as well as it conceals the kitchen from the pleasure garden. Stone flagging — more formally or less irregularly laid, as the case may be — is used to connect garden with house, just as broad grass walks and hedges or regularly placed trees relate formal lawn and open field.

The garden layout and terraces of Little Thakeham graduate the balanced informality of the stone manor-house into the severe landscape, reflecting the austerity of the climate in the garden as clearly as in the dwelling's design, even without the matted screens to shelter the rose-garden from the inclement winds as evidence, and the spare layout of the entrance forecourt, partaking of the mediæval character of the picturesque border fortress.

Entirely different are the modest little gardens clustered between the splayed wings of Papillon Hall — from the little "dial garden" adjoining the kitchen, restrained to three flagged walks, the dial, and a simple hedge, to the rather formal court with a stone terrace enclosing the lily-pool from the lawns, and green fields beyond. Here the flagged walk becomes more set and pretentious as it swings around the house on the circle that brings it finally to the east garden, most informal of all because here the house itself—with its odd little timberwork gable — becomes most informal, to conform with the garden shelter, the irregularly spaced trees and yews, and, finally, to contrast the garden's intimate informality within the walls with the one glimpse of the big landscape spread in the vista framed by the entrance posts.

A Garden Archway, Berrydown Court

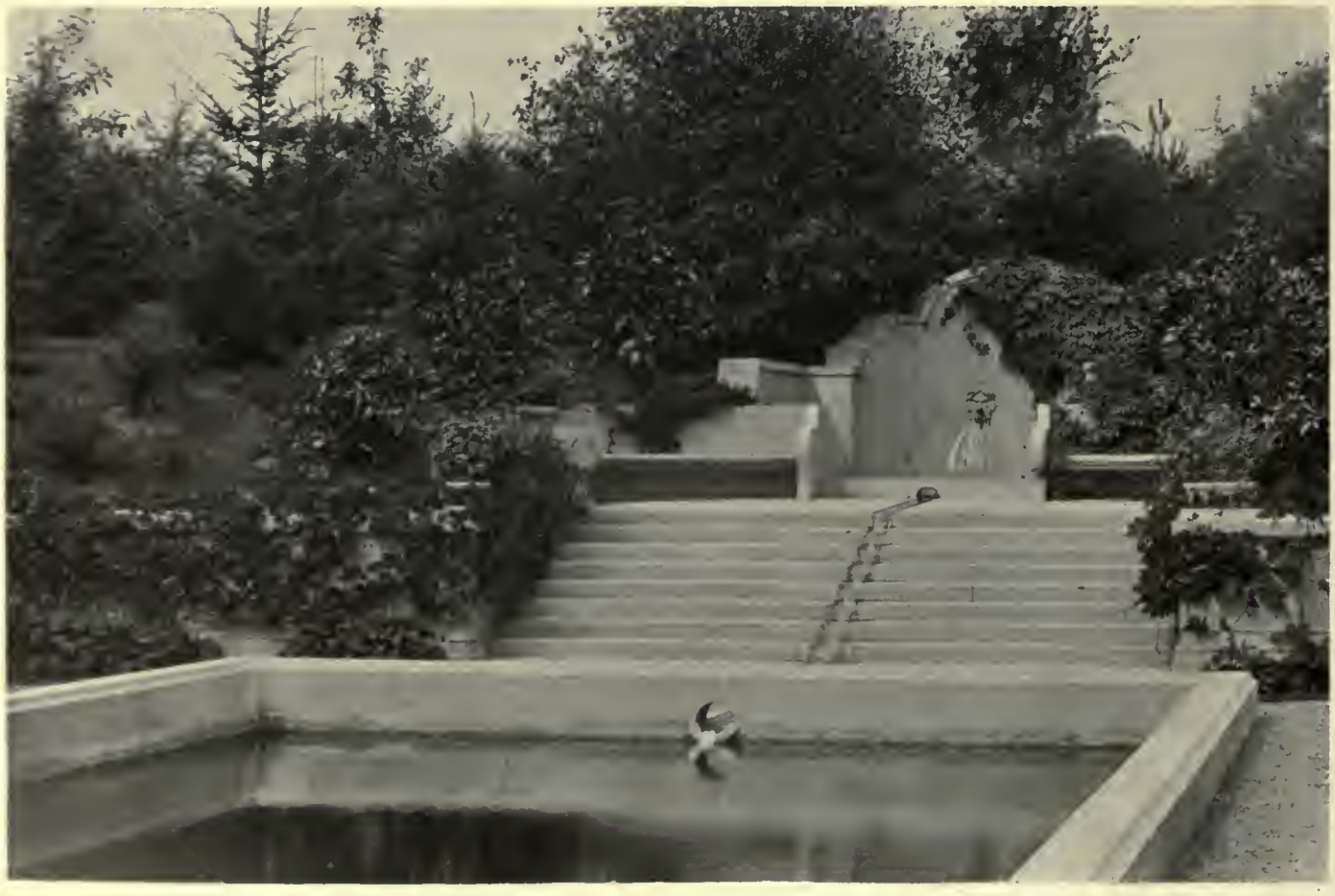
Vista across Forecourt from the Front Door, Little Thakeham

The ability to arrange contour lines that appear to flow easily and naturally, without break of interest or too much irregularity of outline, until the architectural composition blends into the landscape, is the greatest talent of the landscape gardener. In England this quality is felt — often it is too subtle to be seen — upon every hand; and the architect, when gifted as Mr. Lutyens seems to be, is better fitted than any other to "feel out" those surroundings of the houses most suited harmoniously to embellish and perfect his work.

Entrance, Looking through the Lodge Gates, Berrydown Court

The Lodge, Carriage Entrance and Forecourt Wall, Seen across the Carriage Court at Berrydown Court

STAIRCASE AND ENTRANCE TO GARDEN



LARGE BASIN

ESTATE OF BAYARD THAYER, LANCASTER, MASS.

LITTLE & BROWNE, ARCHITECTS

EXTERIOR

PLATE LXXI

CHAPEL FOR THE ORDER OF THE THISTLE, ST. GILES' CATHEDRAL, EDINBURGH, SCOTLAND

SIR ROBERT LORIMER, ARCHITECT

THE ARCHITECTURAL REVIEW

PLATE LXXII

WEST END AND KING'S STALL

NEW CHAPEL FOR THE ORDER OF THE THISTLE, ST. GILES' CATHEDRAL, EDINBURGH, SCOTLAND

SIR ROBERT LORIMER, ARCHITECT

THE ARCHITECTURAL REVIEW

SOUTH FRONT

SOUTH LILY-POOL

PAPILLON HALL, MARKET HARBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

SOUTH GARDEN

THE ARCHITECTURAL REVIEW

DIAL GARDEN, ADJOINING KITCHEN WING

PAPILLON HALL, MARKET HARBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

EAST GARDEN

GARDEN-HOUSE AND ENTRANCE GATEWAY

PAPILLON HALL, MARKET HARBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

GENERAL VIEW DOWN VISTA

WALKS AND HEDGES ACROSS END

GARDEN OF MRS. WELLS, NEWPORT, R. I.

JOHN RUSSELL POPE, ARCHITECT

DETAIL VIEW OF COLUMNS AND STEPS

COLUMNS AND POOL

GARDEN OF MRS. WELLS, NEWPORT, R. I.

JOHN RUSSELL POPE, ARCHITECT

VIEW TOWARD PERGOLA

VIEW TOWARD HOUSE

GARDEN FOR DANIEL MURPHY, ESQ., LOS ANGELES, CAL.

WILBUR DAVID COOK, JR., LANDSCAPE ARCHITECT

SOUTH FRONT AND ROSE GARDEN TERRACE

SOUTH FRONT

LITTLE THAKEHAM, PULBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

CENTER POOL AND PERGOLAS

SUNKEN GARDEN FROM TERRACE AT SIDE

PRINCE HENRY'S GARDEN, LAGE VOORSCHE, HOLLAND

D. F. TERSTEEG, LANDSCAPE ARCHITECT

WESTERN LAWN

PLATE XLI

YEW WALK

BERRYDOWN COURT, OVERTON, HAMPSHIRE, ENGLAND

E. L. LUTYENS, ARCHITECT

THE ARCHITECTURAL REVIEW

SOUTH TERRACE

PLATE XLII

SUNKEN GARDEN AND VISTA

BERRYDOWN COURT, OVERTON, HAMPSHIRE, ENGLAND

E. L. LUTYENS, ARCHITECT

THE ARCHITECTURAL REVIEW

VIEW ACROSS FORECOURT

ROSE-GARDEN AND PERGOLA

LITTLE THAKEHAM, PULBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

THE ARCHITECTURAL REVIEW

PLATE LXXIII

ENTRANCE DOORWAY AND DETAIL OF KNIGHTS' STALLS

NEW CHAPEL FOR THE ORDER OF THE THISTLE, ST. GILES' CATHEDRAL, EDINBURGH, SCOTLAND

SIR ROBERT LORIMER, ARCHITECT

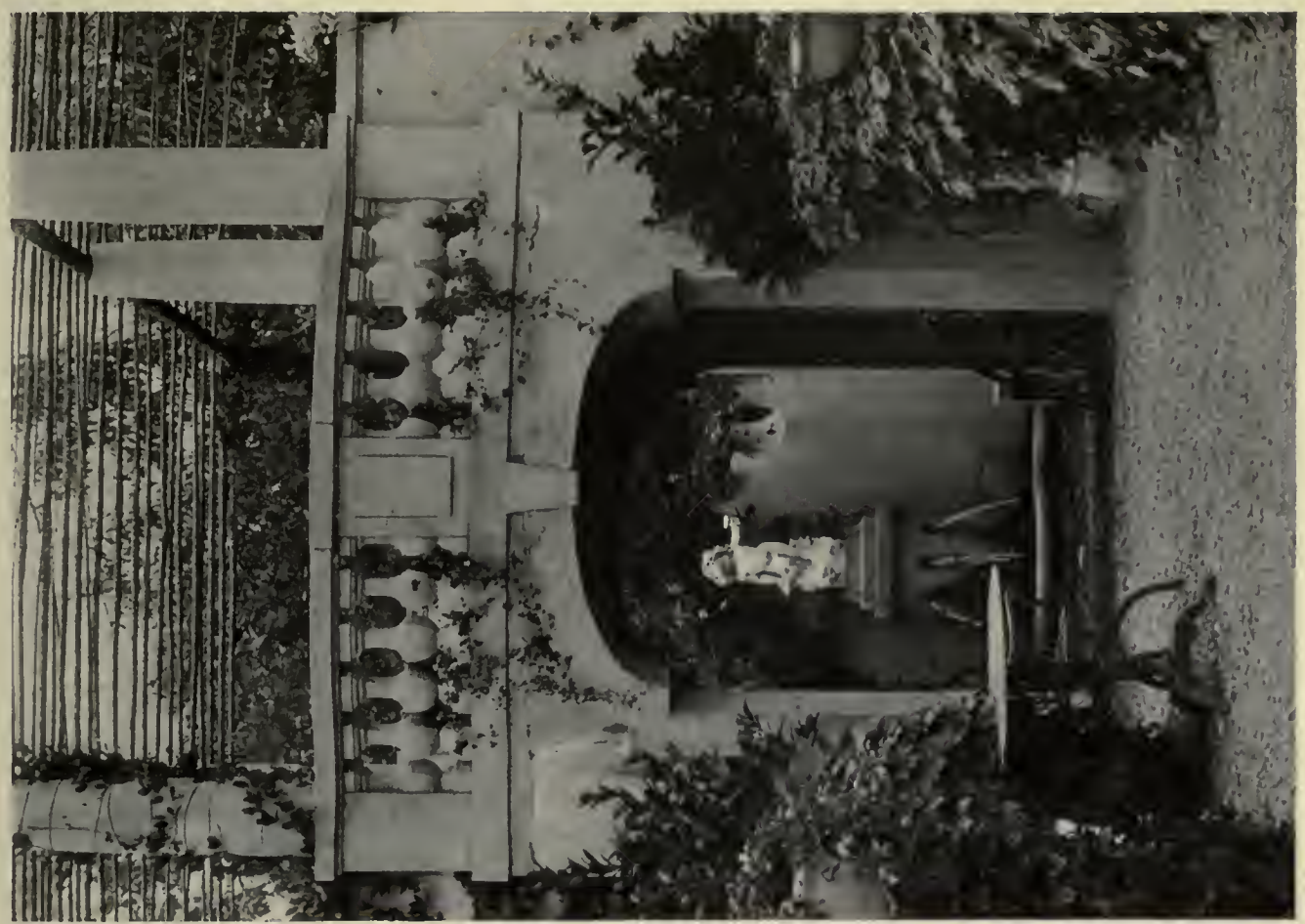
THE ARCHITECTURAL REVIEW

CHAIR OF STATE AT EAST END

PLATE LXXIV

CHAPEL FOR THE ORDER OF THE THISTLE, ST. GILES' CATHEDRAL, EDINBURGH, SCOTLAND

SIR ROBERT LORIMER, ARCHITECT



GROTTO AND BATH-HOUSES

FOUNTAIN AND TEMPLE

ESTATE OF BAYARD THAYER, LANCASTER, MASS.

LITTLE & BROWNE, ARCHITECTS

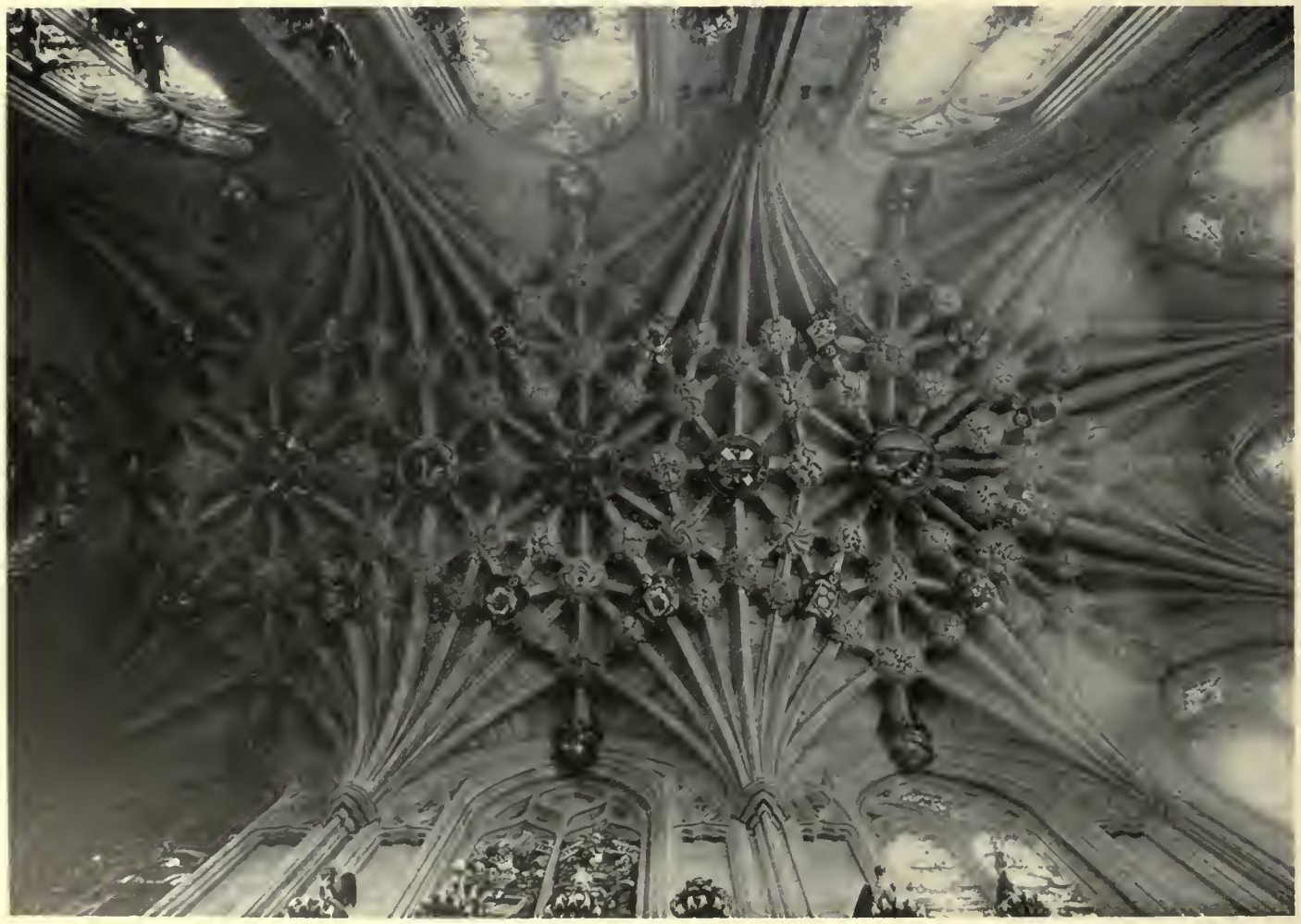
THE *THISTLE CHAPEL*, EDINBURGH: *By* SIR ROBERT LORIMER

IN July of 1911 the King of England inaugurated the new Chapel for "The Most Ancient and Most Noble Order of the Thistle;" a jewel of delicate carved stonework added to old St. Giles' Cathedral in Edinburgh town.

Fortunately, this Order required accommodations for but nineteen knights, including the three Royal Knights, for but small floor area for the new chapel was available; but the height adopted to make it conform to the adjoining larger fabric gives it an effect of noble dignity. Again, as the Order follows Presbyterian rites, no altar is required; therefore the east end is given to the King's Chair of State, used at the investiture of a knight. The middle of the five west stalls, with a canopy over thirty feet high, is the King's, flanked right and left by the royal chairs of the Prince of Wales (not yet installed, his seat does not yet bear his coat of arms) and the Duke of Connaught; and flanking these again are the places of the senior knights, — the Dukes of Athol and Argyll. The remaining knights have stalls along the north and south walls.

The window tracery and stone detail of this small chapel are developed from fragments of old St. Giles that survived its latter restorations. The Thistle Chapel is connected with the Cathedral through a small ante-chapel, which can also be entered from without; and its interior is flooded with light and color from richly painted windows, and flecked with shadow from the carved and canopied stalls — while overhead it is roofed with the graceful, yet not over-elaborate intersecting ribs and bosses of a beautiful fan-work tracery. To the tones of oak and stone are added the rich colors of the coats of arms blazoned on stall backs and canopy crests, topped with helmets and lambrequins, touched in with their brilliant heraldic coloring. This richly ornamented chapel is so beautifully refined and rich an instance of modern Gothic carving that it would seem more of beauty of design and pride of craftsmanship had lingered among the Scottish craftsmen than elsewhere, even in England; while to Sir Robert Lorimer's firm judgment and sense of proportion is due the success of the chapel in its outside relation to the Cathedral, as well as in the noble richness and refined beauty of its interior design. A rare architectural opportunity has been for once met adequately and well, by a designer as rarely equipped to accept and handle it successfully.

Detail of Reading-desk



A View of the Ceiling Vaulting

The Architectural Review

New Series, Volume II, Number 6

Old Series, Volume XIX, Number 6

JUNE, 1913

THE ARCHITECTURAL REVIEW, Inc.

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PLATES

PLATES XXXIII., XXXIV.— GARDEN OF MRS. WELLS, NEWPORT, R. I. (PHOTOGRAPHIC VIEWS) — JOHN RUSSELL POPE, ARCHITECT.

PLATES XXXV., XXXVI.— PRINCE HENRY'S GARDEN, LAGE VOORSCHE, HOLLAND. (PHOTOGRAPHIC VIEWS) — D. F. TERSTEEG, LANDSCAPE ARCHITECT.

PLATE XXXVII.— GARDEN FOR DANIEL MURPHY, ESQ., LOS ANGELES, CAL. (PHOTOGRAPHIC VIEWS) — WILBUR DAVID COOK, JR., LANDSCAPE ARCHITECT.

IT has been in the past the architectural theory that competitions were carried on to select an *architect*, not the design for a building. If this theory were true, the designer of the already famous "circular court-house"— having gambled successfully in displaying an idea with sufficient "punch" to catch the eyes of the judges; and obtain his award! — would now be busily engaged in working out a new design wherein he was really endeavoring to solve the conditions of the program! From latest advices, he seems instead to be as busily occupied in attempting to demonstrate the economical and practical advantages of the circular plan; and otherwise entirely disregarding this generally accepted architectural maxim by an apparently serious intention of actually constructing the court-house along these identical lines (excuse us, circles!). The unconventional shape of this plan is alone sufficient to condemn the scheme for those few Americans still presuming to boast of real, if measurably diluted, Anglo-Saxon descent; as well as those who have further struggled through the gruelling processes of our conventional education — devised successfully to place a premium upon the purely commonplace; and, finally, for those Americans who, through three or four generations of Eastern-dwelling forebears, have been bred into a properly permanent stand-pat attitude upon all things that ever "have been" or "are to be."

We hold no personal brief either for or against this particular design: it serves merely as a timely reference to make a point; but we nevertheless unreservedly can admire the scheme as an architectural "stunt," guaranteed *par excellence* to force itself upon the consideration of the judges from a field of — no matter how many — competitors!

Any one having any experience with architectural competitions — as they are competed — must realize that it becomes very largely a matter of "luck" as to what half-dozen out of forty or fifty designs come to the final careful consideration of the judges; and this remains true no matter what means of selection is devised. No single man, no matter how analytical nor conscientious, is capable of evenly balancing the points, good and bad, of more than a half-dozen schemes, with equal justice to all. By the time he has thus examined even so few as a dozen, the exact values of those first viewed have inevitably become more or less obscured. By the time he has gone through as many as forty, those first seen are entirely forgotten; and the thirty-eighth plan, if of a type similar to the fifth,— although it may not be of itself as good as the one of that type that so long preceded it,—is the one retained for consideration in the final group, because it is the more freshly in mind. With several judges, the representation of varied types of plans is likely to be the more complete; but there is no humanly perfect method of guaranteeing that the *best possible* plan of any one type reaches its deserved place, for final consideration in the allotment of prizes. The only sure means of securing that consideration from among a large field of contestants is by some such *tour de force* as the winning competitor in the New York City Court-House competition succeeded in achieving — and that is a trick that cannot be pulled off more than once or twice in a decade.

The problem confronting the competition judge is also intensified when he comes to consider not only the values of different plans, but the comparative values of different façades, expressed in entirely differing styles of architecture. Here is introduced an endlessly variable element that is rarely, if ever, restricted or stipulated to any degree in the problem, and that is seldom absolutely determined by the chosen site. Not only is the appeal of the elevation variable, if based only upon its own absolute merits of design,— or rendering! — but it is even more variable in the pungency of its appeal to the humanly differing personal predilections of the judges.

Competitions are easily recalled by all our readers where the problem, as conceived of by the competitor, was solely to plan a façade that would appeal to the known prejudices of the announced judges, without any regard whatsoever as to its theoretical appropriateness to the chosen site!

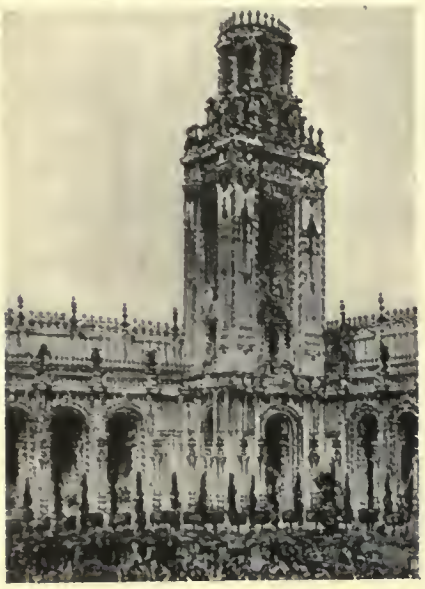
IT is rather the fad in the profession to express a perhaps supercilious disregard of the elevation, while making pretense of placing an exaggerated amount of exact value upon the plan. With no intention whatsoever of attempting to deprecate the absolute value of the plan, it yet seems nearly time for some one to uphold a brief for the elevation. When the award of a committee is being criticized we hear so frequently the off-hand statement, always uttered in a most superior tone, "Oh, that prize was awarded on the *plan;*" and that statement has been offered in excuse of so many utterly damning elevations that its potency would at last begin to seem reasonably doubtful. In the event of a municipal building, for instance, the plan proves, in the last analysis, to be of little if any exact value to the tax-payer. His city government is invariably run on the theory of requiring the utmost possible amount of labor to accomplish the minimum amount of result; so that, from the viewpoint of the city government, a so-called "economical" plan is the last thing to be desired. We have, on the other hand, the very important element of the community's responsibilities to the citizen for his æsthetic development; and in no way can this be better furthered than by providing him constantly with examples of good architecture to study and admire.

It may be, for instance,— to cite one particular and shining example,— that the Boston Public Library is not economical to run; but as it has long been the consistent object of certain politicians in control to expand its monthly pay-roll to the largest possible degree in order to maintain the greatest number of "jobs" for their constituency, this fact is therefore certainly not to be considered as any vital criticism against its being a most successful solution of the problem; while, whatever the excess cost of maintenance to the citizen, that cost is counterbalanced many times by the building's artistic preëminence as an enduring educational example of carefully studied and beautiful architecture. To the city of Boston as an advertisement alone it has been worth many times the value of the investment, and will probably so remain — despite the best efforts made by those to whose care it has been entrusted to degrade and detract from its refined excellence by commonplace decoration, unworthy statuary, and amateurish mural treatments.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect")



Echo Tower, Panama-Pacific Exposition
Louis C. Mullgardt, Architect

THE architectural magazines for May are curiously uneven in product. *The Brickbuilder* and two issues of *The American Architect* provide nothing for reproduction. Two other issues of the latter contain a variety almost as forced as that which appertains to the architecture of the Panama-Pacific Exposition — if the heterogeneous collection of views published in the May 21st number is to be accepted as any criterion. Ostensibly devoted to still another Architectural Club Exhibition,— this time at San Francisco,— the accompanying text and plate illustrations principally show structures projected for the Panama-Pacific Exposition. Judging from these illustrations, it would seem that its architecture will lack in cumulative value more than it can gain from the most diverse variety. Many of the schemes, while individually interesting, do not appear to relate themselves harmoniously with adjoining structures. An inadequate illustration of the exterior of the new Guaranty Trust Company Building is also attempted.

(From "The American Architect")

Court of the Four Seasons, Panama-Pacific Exposition
Henry Bacon, Architect

(From "The Architectural Record")

Residence, Herbert A. Wheeler, Hartsdale, N. Y.
Albert Joseph Bodker, Architect

(From "The American Architect")

Garden, House at Great Neck, L. I.
Wilson Eyre & McIlvaine, Architects

(From "The American Architect")

Court of Flowers, Panama-Pacific Ex.
George W. Kelham, Architect

The American Architect for May 7 contains photographs and working drawings of a recent New York loft structure, the Candler Building, and a suburban house at Chestnut Hill, which, from plan and exterior treatment, seems to have been designed for a camp in Maine. May 14 illustrates the Philadelphia T-Square Club Exhibition, with pictures taken from the catalogue, including several picturesque details of various dwellings and gardens. On May 28 the plates are given to University groups at Princeton and Cornell, by Day Bros. & Klauder, principally — so far as inadequate titling makes it possible to decide — perspectives and study drawings of the intricate group of dormitories and dining-halls at Princeton, already partially built. The "Residential Halls" at Cornell show a rather less interesting group, obviously not completely developed as yet, even in the minds of the designers — and, again, the fragmentary and happenstance nature of the showing is emphasized by the fact that titles on plans and sketches fail to agree.

(From "The American Architect")

Garden Layout, Glen Riddle, Pa.
Dühring & Howe, Landscape Architects

(From "The American Architect")

Garden at Pelham, Germantown, Philadelphia, Pa.
Lawrence Visscher Boyd, Architect

The Brickbuilder for May contains some suggestions for making working drawings; an article on "Lattice Work," that promises to be followed by later—and probably more instructive — instalments; and other instalments of the "Unit Power Plant," and Italian brickwork. The plates illustrate Ludlow & Peabody's Church of the Ascension, New York City,— interesting for its textural suggestion and use of brick motives,— and another of Mr. Grosvenor Atterbury's rambling country houses in brick and half-timber. Unfortunately, no view into the end angle of the house — the crucial point of a design of this type — is given, and Mr. Atterbury's picturesqueness, as ever, is laid on with a somewhat Teutonic and heavy hand. The issue elsewise contains two dwellings,— a picturesque, but rather crudely handled house at Cleveland, by Frank B. Meade, and a small and simply designed Colonial cottage at Lincoln, Mass., by Frank Chouteau Brown. Other plates are wasted upon a University Club at Washington — not sufficiently excused by an interior that, while unnamed, appears to be a lounging-room — and the quite commonplace Philadelphia Ritz-Carlton Hotel, with interiors (several of which express considerable delicacy of treatment) reproduced at too small a scale. The Croisic Building is a rather ordinary imitation of the Gothic detail of the West Street structure.

Architecture for May is more interesting than usual, despite its illustration — now for the nth time! — of the New York Court-House scheme. Other pages give Mr. Goodhue's attractive New York offices for the firm of Cram, Goodhue & Ferguson on top an office building (we reproduce one interior, to contrast with the exponent of "the Western idea," taken from *The Western Architect!*). In the Albany Court-House competition the winning design, by Messrs. Hoppin & Koen, and the designs placed second, third, and fourth, by Griffin & Wynkoop, Hewitt & Bottomley, and Albro & Lindeberg, respectively, are shown, thus giving the profession opportunity to study these contrasted ideas, nowadays acknowledged as the principal value of the architectural competition; a restrained Colonial design for a hospital at Port Chester, by Griffin & Wynkoop; and Palmer, Hornbostel & Jones' design for the State Education Building at Albany, N. Y. These illustrations, however, fail in conveying to the architect the significant value of this design. Aside from the daring — and, we confess, from our own point of view, not wholly successful—combination of arcade and colonnade upon the façade, the virile manner in which long-dead classical forms have been revivified in the detail of these orders, the individual treatment of the Greek Doric columns and Roman Doric entablature in the rotunda for interiors, is not shown in these views. It is to be regretted that a better illustration of this interestingly modern design could not have been given the profession.

The Architectural Record for May features interior work of greater interest than exterior, by Albert J. Bodker. A sketch for an apartment-house, and the Chesebrough and Thorne houses — although stiff in composition — indicate the refinement that is the characteristic of the most successful interiors, many reproducing the spirit of Georgian, Colonial, and French Renaissance periods,— in several cases utilizing old woodwork and models,— and one or two interiors more pretentiously and vulgarly elaborated. A single suburban dwelling is the high-shouldered house with affected mannerisms that we reprint; with a few "brittle" and metallic pencil-drawings of New Bedford, by Mr. Rose, and illustrations of familiar English work, old and new, with some text on casement windows. All the regular articles continue, and

(From "Architecture")

State Education Building, Albany, N. Y.
Palmer, Hornbostel & Jones, Architects

(From "Architecture")

Rotunda, State Education Building, Albany, N. Y.
Palmer, Hornbostel & Jones, Architects

(From "Architecture")

Reception-room, New York Offices
Cram, Goodhue & Ferguson, Architects

(From "The Western Architect")

Kindergarten, Downer's Grove, Ill.
Perkins, Fellows & Hamilton, Archts.; George M. Niedecken, Interior Architect

Edison Building,
Chicago, Ill

(From "The Western Architect")

Concert Room, Edison Phonograph Building, Chicago, Ill.
Purcell, Feick & Elmslie, Architects; George M. Niedecken, Interior Architect

(From "The Builder," London)

Hamptworth Lodge, Wiltshire
E. Guy Dawber, Architect

(From "The Builder," London)

Entrance Court, "Bassets," Farnborough, Kent
Maurice E. Webb, Architect

later pages show a novel scheme for a *floating* "Greek" theater!

The Western Architect for May again assumes its pose of protagonist for Western architectural extremes of design, where it would better advocate those more enduringly founded on true logic and art. The illustrations shown include an Edison Phonograph shop building in Chicago,—a distinctive and interesting structure, within and without, albeit it externally suffers from the lack of a definite architectural base—and several interiors, those most noticeable being also those most extreme, the simplest and best being a kindergarten and the Edison concert-room. The plates include a sturdy and attractive brick Y. M. C. A. Building at Cleveland, by Hubbell & Benes; an attractive house by D. Knickerbacker Boyd; and the same view of Mr. Ittner's home that we printed in this department a couple of months ago.

The Journal of the American Institute of Architects for May is concerned with rather more important and "live" material than usual. The leading article describes a hospital group at White Plains, N. Y., by McKim, Mead & White. Other contributions are "Building Laws and Their Disastrous Influence upon Tall Buildings," and "Modern Architecture and Its Determination."

The National Architect, new series, 1913, if the May number is a fair sample, promises little of interest. Its four pages of miscellaneous "notes" and twelve mediocre plates include the factory-like Boston Y. M. C. A., with plans illegibly reproduced, and the familiar libraries at Brown and the University of Chicago, along with the smaller Episcopal Theological Library at Cambridge,—all well-known reworkings of conventional material.

(From "The Builder," London)

Design for New Façade, Buckingham Palace
Sir Ashton Webb, Architect

(From "Builders' Journal," London)

Business Premises, London
J. Belcher & J. J. Joass, Architects
(From "The Builders' Journal," London)

House at Ilkley, Yorks
Edwin L. Lutyens, Architect
(From "The Builder," London)

Scheme for New Parliament Buildings, City of Ottawa, Canada
Edward White, Sir Ashton Webb & Maurice E. Webb, Architects

May *Construction* reproduces two Ottawa loft-buildings; various structures from "the States," including the New York Post-Office; and—"once again"—the New York Court-House; a railway station for Vancouver that, architecturally, far more suggests a terminal than a way station; Mr. Allward's model for a Memorial to the late King Edward VII; and a scheme for the improvement of a portion of Ottawa.

The Builder for May 2 prints more of the Piccadilly Ritz Hotel and a new type of church design for Nottingham, by Mr. W. Curtis Green, with suggestions of Russian influence; May 9, a proposed extension of Municipal Buildings at Glasgow and Sir Ashton Webb's new façade for Buckingham Palace; and, May 16, a new country house in Wiltshire, with the continuation of "Baroque Architecture." May 23 prints the Harrogate School competition; the Albany (U. S. A.) Court-House; a novel brick-and-concrete "Town Church;" and the proposed arrangement of Parliament structures at Ottawa on a recently acquired site adjoining existing Government Buildings, that is shown upon this page.

The Builders' Journal for April 30 contains a country house by E. L. Lutyens and, May 7, a new London business premises and the new installation of electric lighting in Westminster Abbey. May 14 shows the disappointing new Delhi Residences, Professor Pite's Piccadilly arcade, Mr. Mallow's grandiose treatment for "the South of London and the River Thames;" and, May 21, several bas-reliefs for the British School at Rome and work by the late William Flockhart.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

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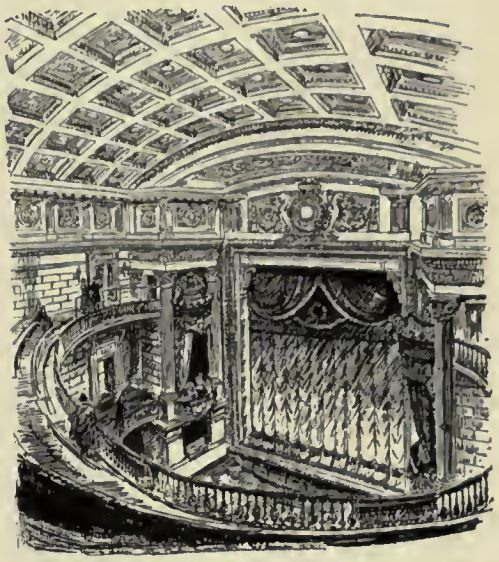
YORK & SAWYER'S Guaranty Trust Company Building is undoubtedly the most important bank structure that has yet been constructed in this country. The fact that the date on the earliest drawings is almost exactly a year from the completion and occupancy of the building indicates the pressure under which it was designed and its details worked out by the architects; and this issue of THE ARCHITECTURAL REVIEW will stand as evident proof of the fact that no smallest part of the structure was slighted by them, despite the conditions under which the work was done. One natural result, however, has been that many drawings that would otherwise have been worked out in ink were necessarily completed and printed from pencil originals, and this fact has made it sometimes difficult to obtain reproductions from the architects' drawings wholly satisfactory either to them or to us. We have, nevertheless, placed emphasis in this issue upon the drawings rather than upon photographs, as we believe the drawing is a more important and valuable aid to the designer desirous of minutely studying for his own advantage and improvement a structure of this sort. The photographs selected for reproduction sufficiently show the success of the structure that has resulted in execution from these "instruments of service." Much of the detailed ornament — in this building of exceptional merit — was preferably studied in the model, rather than upon the working drawings.

Despite the short space of time over which the study and construction of the building extended, the architects avoided the easy repetition of ornament that saves both time and expense for the designer to indulge themselves, with the true artist's delight in perfecting his work, in realizing the utmost of variety and the most perfect attention to detail possible in its execution. The discs, suggested by rare old Greek coins of from 500 to 300 B.C., that have been carved along the marble counter inside the bank, represent a score or more of different designs; similar portions of the bronze counter-screen, vestibule, and doors are equally varied, so that a careful study is rewarded by continued discoveries of new and different refinements. The design of the beautiful bronze counter-screen, for instance, employs four different forms of columns, instead of one uniform "repeat" design! The interior order, embodying the distinctive Roman Corinthian capital of the Temple of Vesta at Tivoli, stamps the interior as Roman architecture — at the same time that the refinement of the columns and the panels in the frieze above the main portion of the room tend toward that form of the Renaissance that developed in Italy, unmistakably and definitely repeated in the bronze grilles and other portions of the interior.



Interior of the New Theater, Manchester, England
Sketched from the Gallery by Mr. Hanslip Fletcher

Two Marble Inlays in Floor of Main Banking-room

Early Study for Shield in Third-Story Belt on Front

We have also filled our pages with drawings of details, instead of any text that might be contributed in eulogy of the structure that has resulted; restricting the latter merely to some statements as to color and material that might be of value in obtaining a true comprehension of the accompanying photographs and drawings. The publishers of THE ARCHITECTURAL REVIEW regard themselves as fortunate in being able to present to the profession the first complete and authoritative showing of this building, as they believe that their subscribers appreciate such a policy more than the merely cursory and ephemeral showing of less vital and important architectural problems.

The basements contain the enormous vaults, of two stories, entirely surrounded by passageways; and enclosed in three complete cages (over 30,000 feet) of alarm wires, set one inch apart through the concrete wall, that have several other unusual arrangements. One, for instance, provides for the escape of an employee locked inside the vault: he has provided a telephone connection with officials having the two sets of combinations, and the time lock has an attachment whereby it may be sprung off from *inside* the vault only, the lock automatically resetting itself when the person in the vault has stepped out. A series of reflecting mirrors makes it possible to look directly across underneath the lower vault story; so that any attempt to tunnel into the building from below could be instantly detected.

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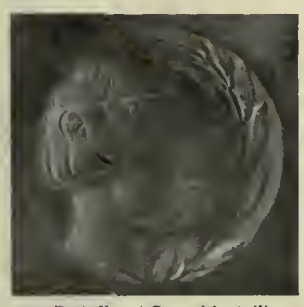
For almost the first time in our recollection we have succeeded in carrying through substantially all these reproductions a relation to a definite scale, which is given in connection with each working drawing. We believe this a novel factor in the effective presentation of the structure, as it extends to practically all the drawings, excepting a few details of relative unimportance.



Details of Four Medallions, Reproducing Old Greek Coins, Carved on the Face of the Marble Counter, Main Banking-room
The Guaranty Trust Company of New York City. York & Sawyer, Architects

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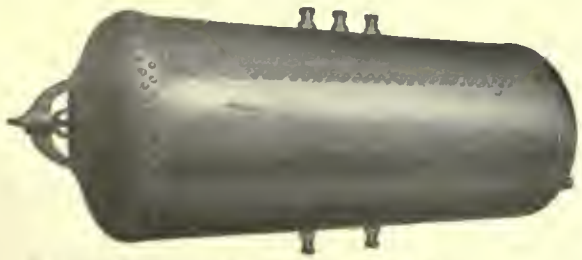

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The Architectural Review

Volume II (Old Series, Vol. XIX) July, 1913 Number 7

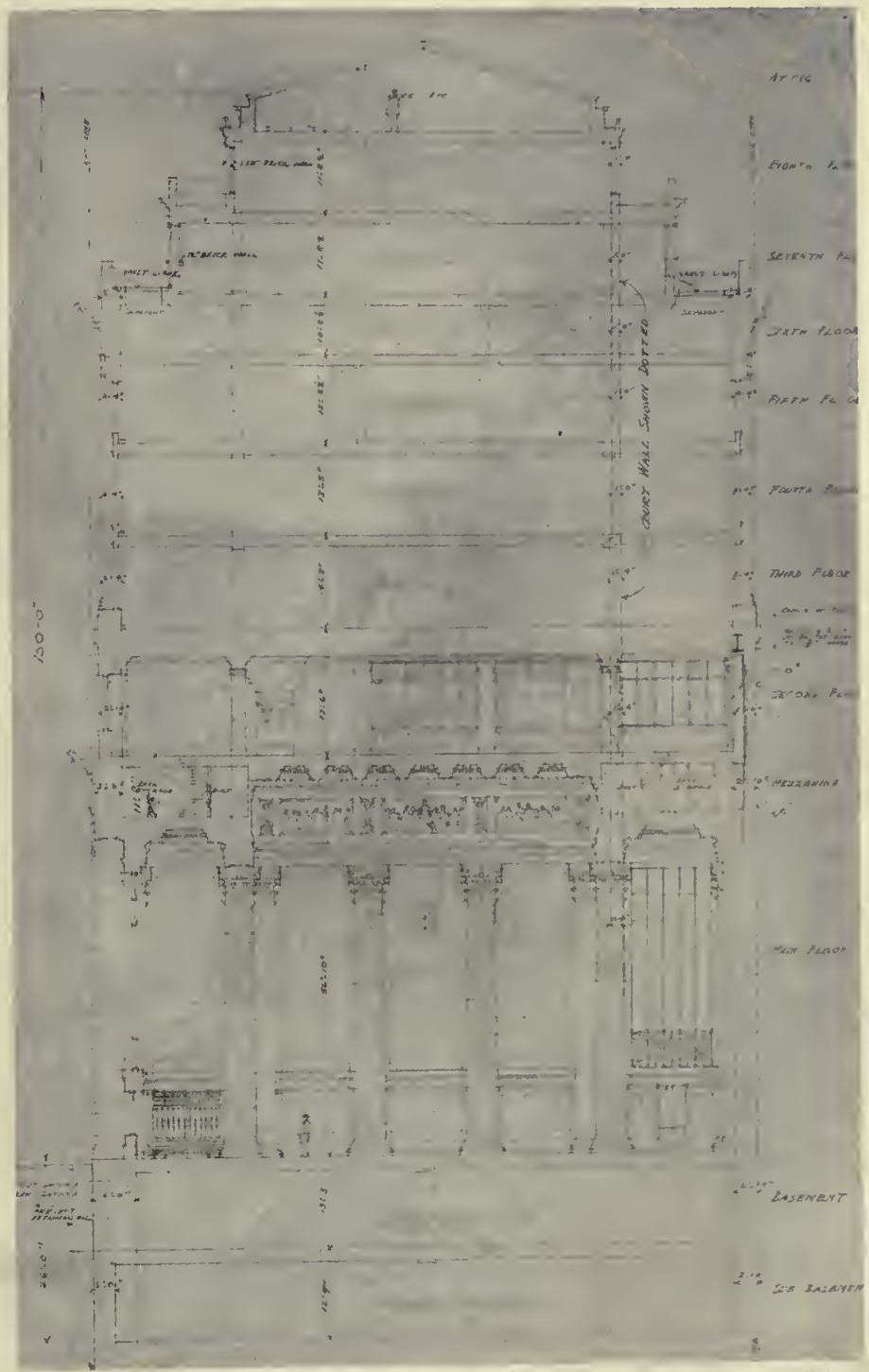
The New Building for The Guaranty Trust Company of New York City

At 140 Broadway

York & Sawyer, Architects

MESSRS. York & Sawyer, in the new building for the Guaranty Trust Company of New York, have achieved a new type of banking structure. It belongs neither to the office-building class nor to the group of small structures planned to house merely the banking institution itself—although the latter intention was that toward which the directors were working, if with a somewhat broader outlook than most of their contemporaries. They therefore definitely planned a structure of a capacity to meet not only the needs of their organization for the immediate present, but for a future as distant as possibly fifteen or twenty years. Having built at that size, they are now leasing those portions not needed at the present time. By this reasoning the height of the building was determined; and from this reasoning the "parti" of the exterior design was settled.

A banking-room, 93 x 135 feet and 52 feet high, with three entrances from three streets — one serving as well the public elevators to the upper floors — and a central "island" connected with two stories of vaults below and the banking-rooms and working portions of the building above, is not an easy problem in planning. Its complications increase proportionately to the ramifications and demands made by the business machinery of the huge institution it is to house. And in solving these interlocking requirements with an apparent ease that entirely deceives the ordinary business visitor, Messrs. York & Sawyer come near even to deceiving the architect as well.



Section Showing Main Banking-room and Upper Stories in Relation to Rest of Building, at One-twenty-fourth-inch Scale

The gray Concord granite selected for the exterior is of a texture perfectly adapted to the execution of their design. The essential simplicity, the majesty and dignity, the "scale" of the order, and the treatment of its ornament are all suited to the material. The large window-openings extending to the height of the interior banking-room are filled with iron sash; with all doors, smaller window-frames, and metal grilles of bronze. In fact, all doors throughout the building are bronze; and all of the windows of the upper stories have iron frames filled with metal-covered (bronze Kalamein) sash.

The main banking-room itself has floors of silver-gray Knoxville, with an inlay of narrow bands of mosaic in black and other variegated

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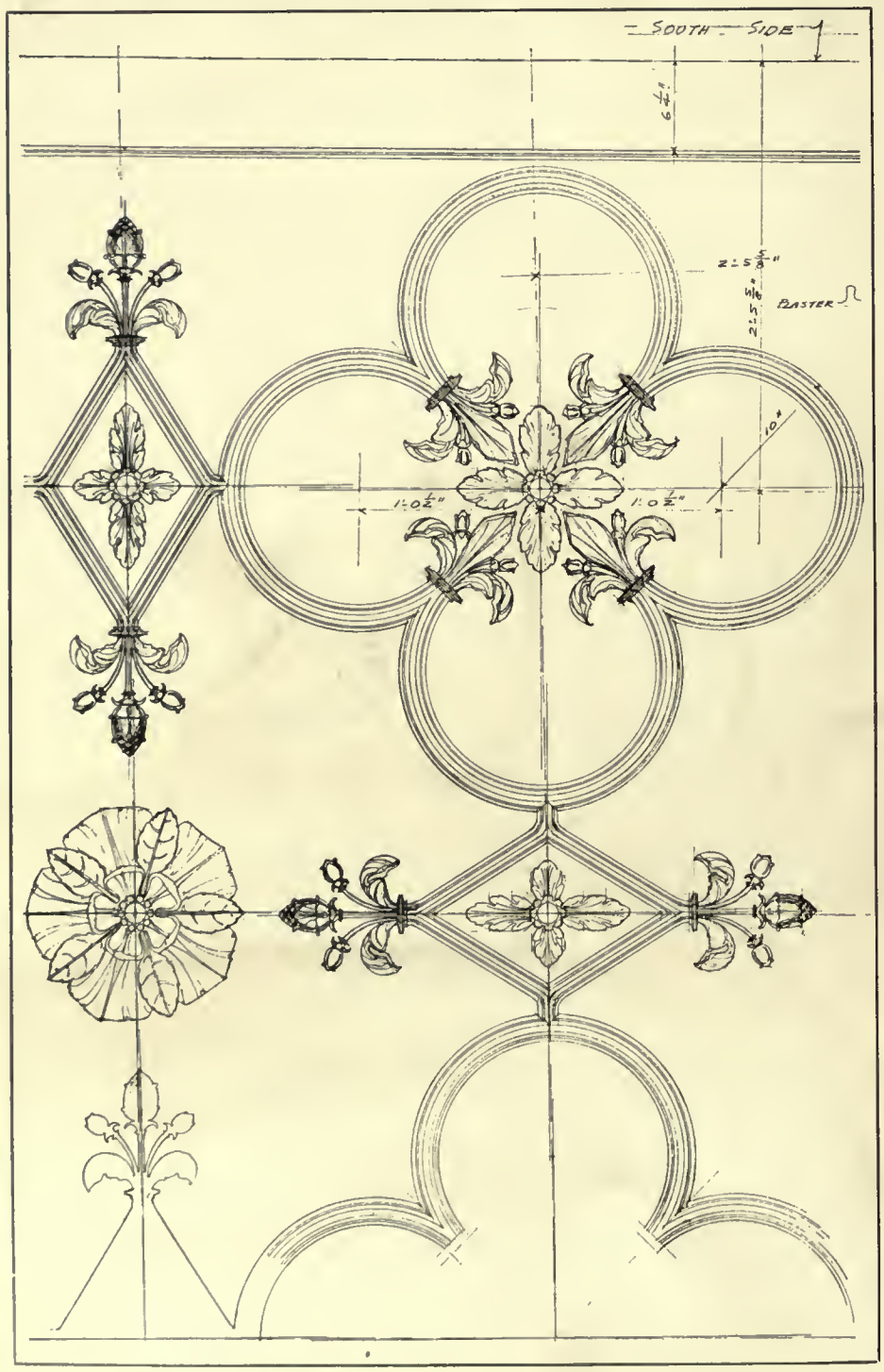
dark marbles. The walls, columns, counter-screens, etc., are of Hauteville marble, with the frieze above a particularly successful imitation of the same material. The ceiling is plastered, with the main body-color matching the marble in general tone, but of a lighter shade, combining to make a particularly dignified, reserved, and satisfactory treatment, in the general style of Roman precedent, lightened with much Italian Renaissance ornament and modeling — the refinement and restraint of which, with its low yet delicate relief, remains its distinctive characteristic.

The prevailing tone of this room is the soft buff of the Hauteville marble of the walls and counters — the latter surmounted by a bronze grille of a subdued golden color, with a slightly greenish patina on the modeled surfaces. The ceiling ornament is picked out with dull gold, and the background of the coffered panels is filled with a rich dull blue. The rugs are of neutral tones, and the furniture of Italian walnut, with steel bodies for much of the working furniture, the upper portions of Italian walnut or mahogany — except where desks or counters have a cork top, which material is also employed for floors of all working-spaces in the various banking-rooms. Other interiors, such as the directors' room, conference rooms, and other private offices, including the president's, are all equally successful in their harmonious use of material and color.

Writing-desk and Screen in Banking-room

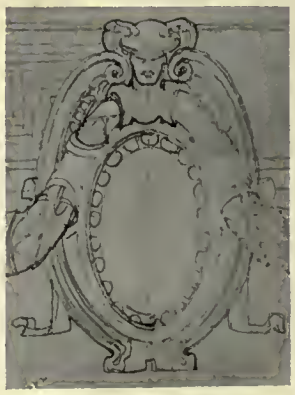
Above the main banking-floor are two other important banking-rooms,—the Foreign Exchange and Trust Departments, on the second and third floors respectively; with counters and wainscots of Hauteville, and the floors of Knoxville, marble, and of Cork inside the grilles. The directors' room has wainscot and beam ceiling of Italian walnut, with Siena marble architraves, mantels, and floors — the latter inlaid with a border of black mosaic. The walls are covered with a rich stuff harmonizing with the walnut in tone. A similar treatment is used in the president's room, and smaller committee rooms; while the vice-president's office is finished in Mexican oak. In the offices, the floors are of cement, with marble base and metal trimmings; while the basement, the toilet-rooms, minor corridors, halls, etc., have wainscots of the gray Knoxville.

The Guaranty Trust Company Building is a rarely complete edifice — even among a host of elaborate New York banking structures. It has dining-rooms and kitchen for men and women employees; lounging and reading room; the bank's own printing establishment; photographing, mimeographing, and duplicating departments; registration, auditing, credit, bond, and publicity departments; a private telephone station and telegraph office; even its own incinerator, for the destruction of matured bonds!

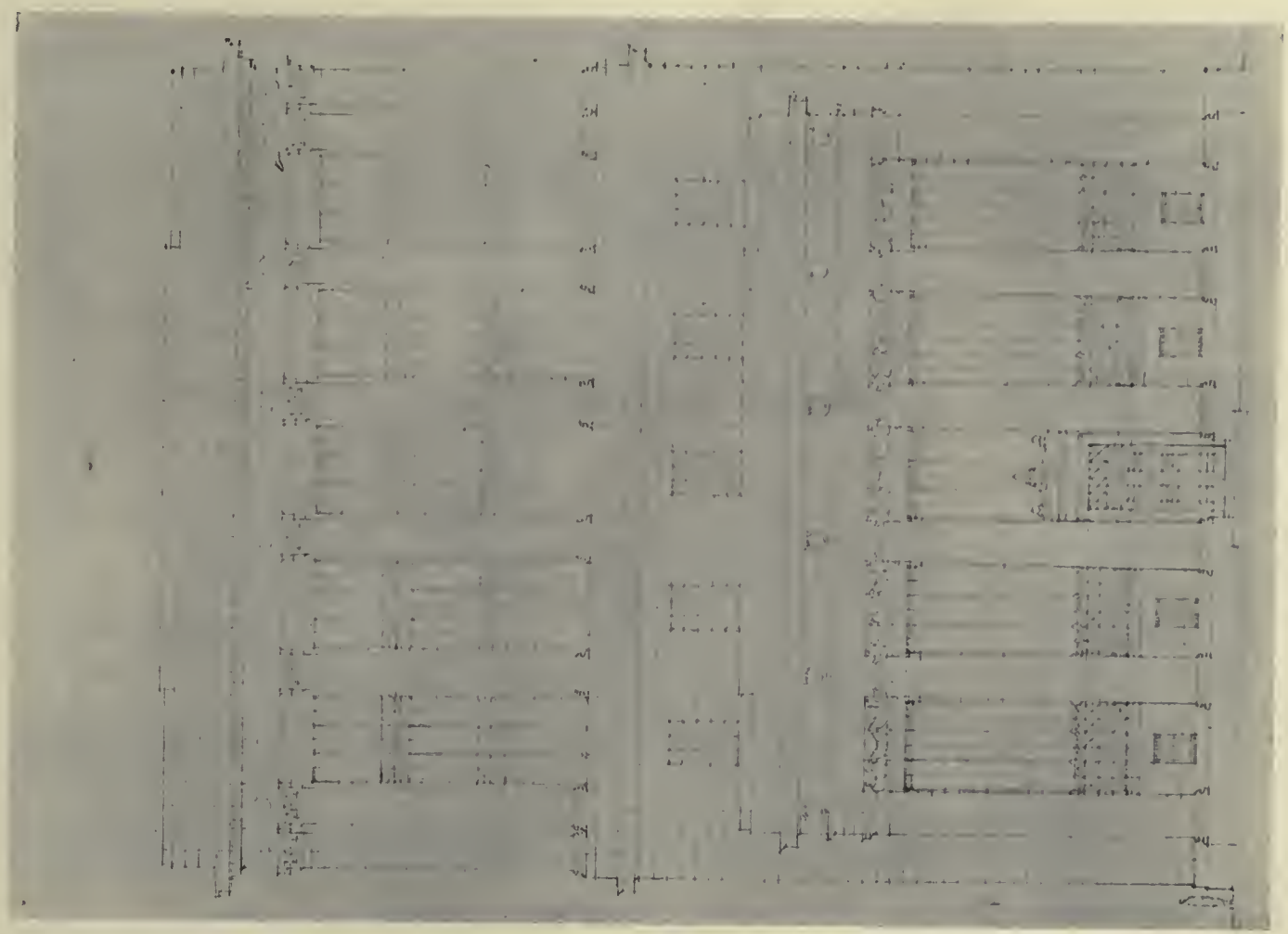


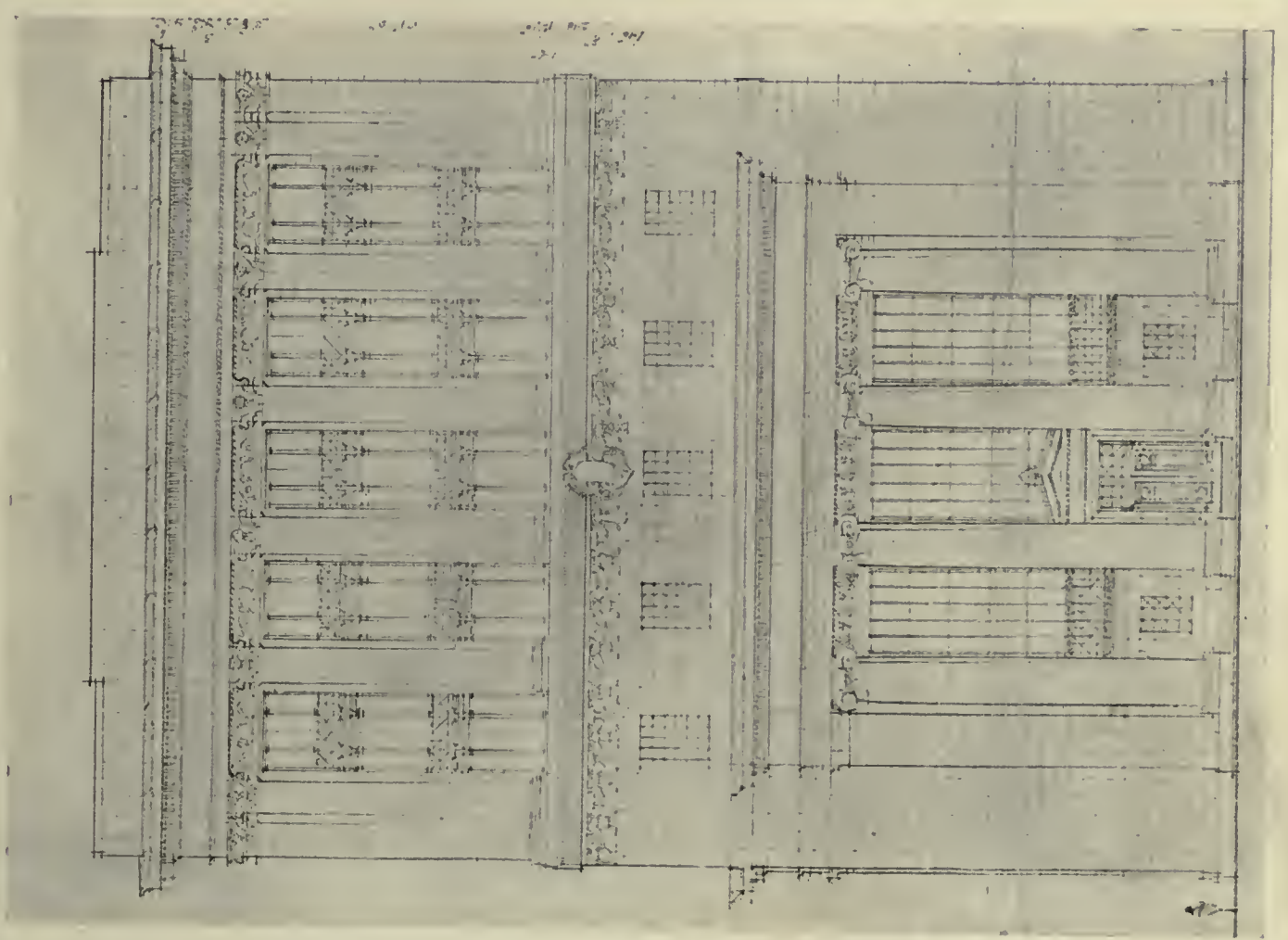
Detail of Plaster Ceiling in Upper Banking-room, at One-inch Scale

Study for Shield, at One-quarter-inch Scale

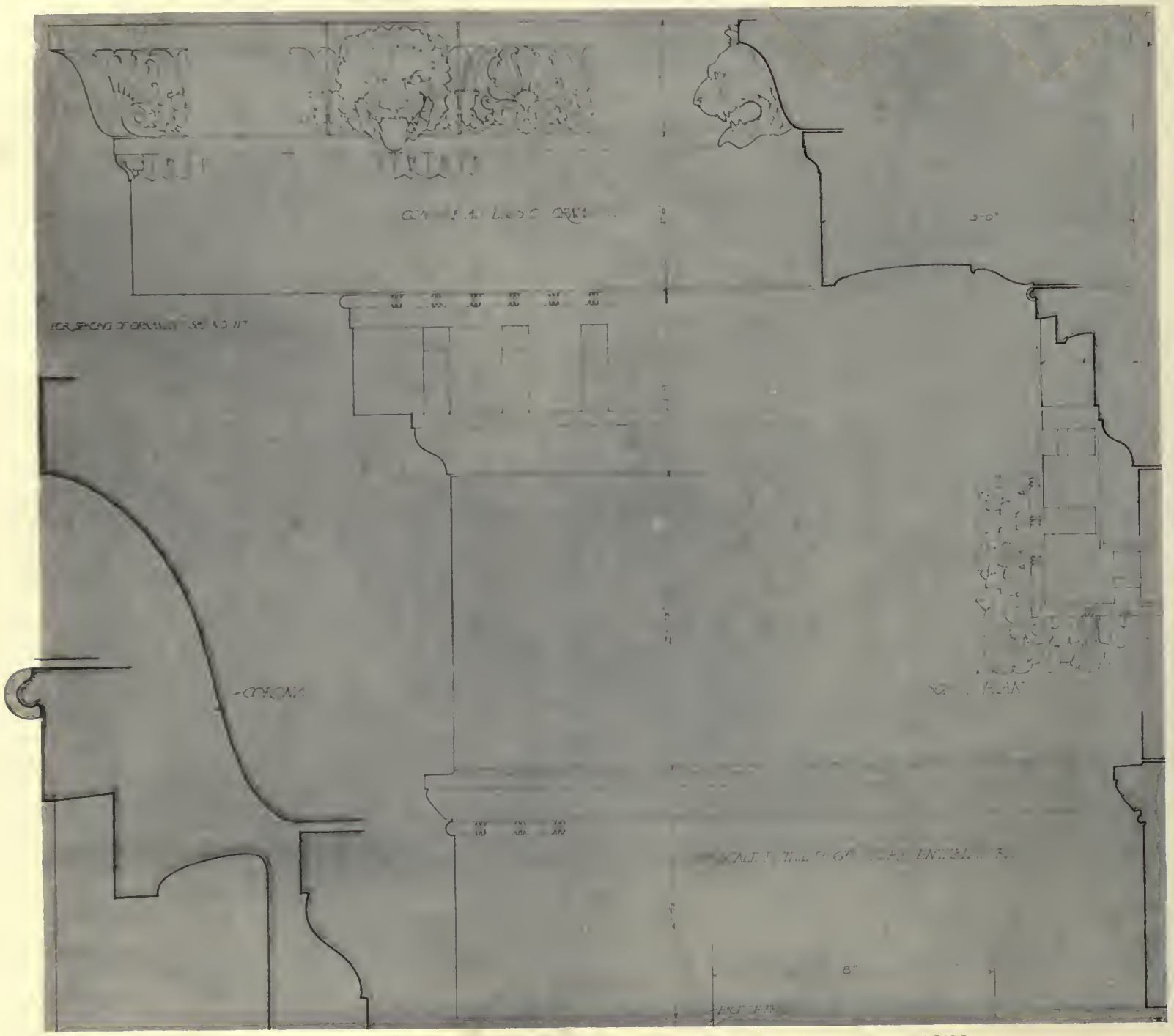


Study for Shield, at One-quarter-inch Scale

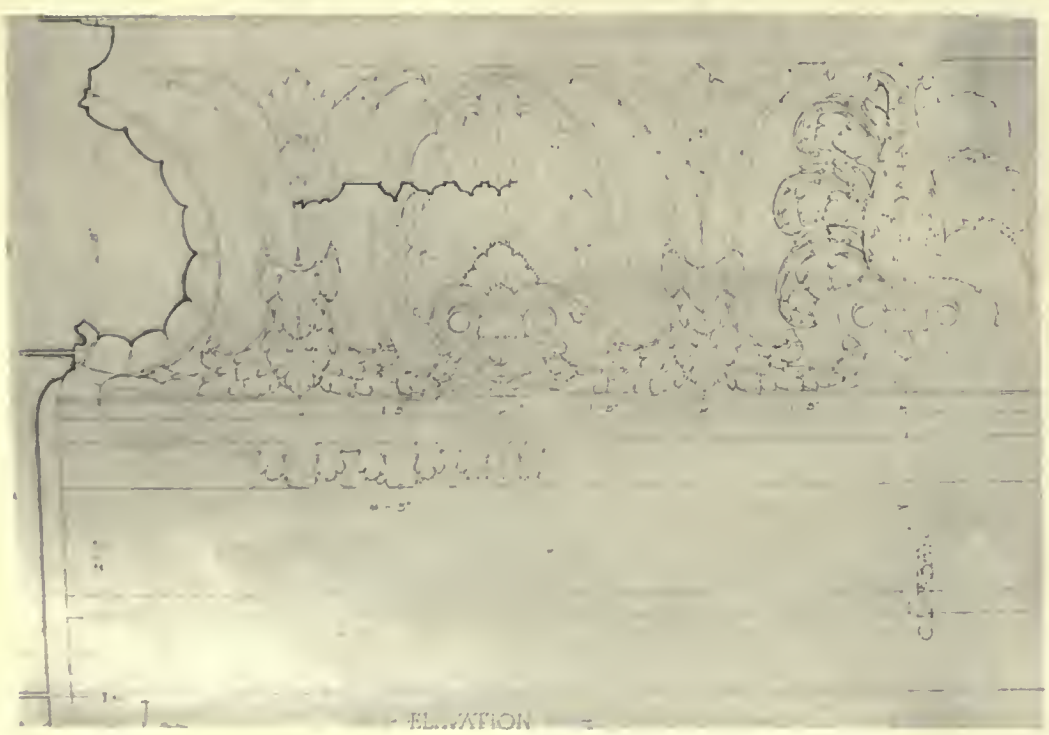


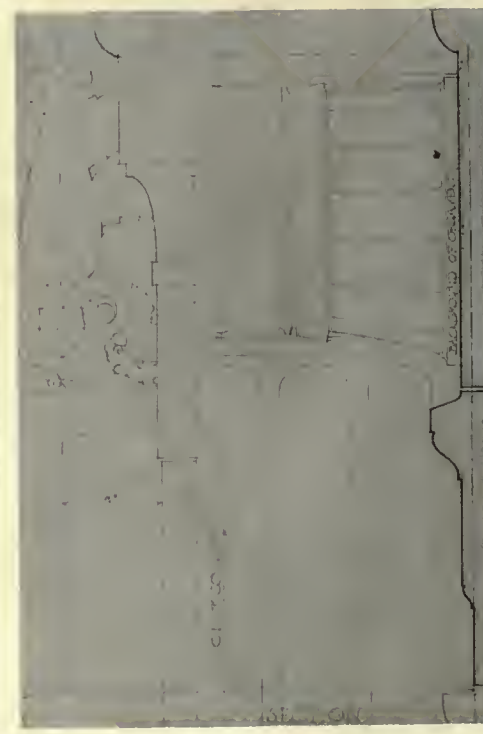


PRELIMINARY STUDIES FOR BROADWAY FAÇADE, REPRODUCED AT THREE-THIRTY-SECONDS-INCH SCALE
THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS



DETAIL OF CORNICE AT THREE-QUARTERS-INCH SCALE. LARGE SECTIONS AT THREE-INCH SCALE





FRIEZE ON LINE OF CAPITALS OF PRINCIPAL EXTERIOR, ORDER ON LIBERTY STREET FRONT, REPRODUCED AT THREE-QUARTERS-INCH SCALE

DETAILS FROM THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS

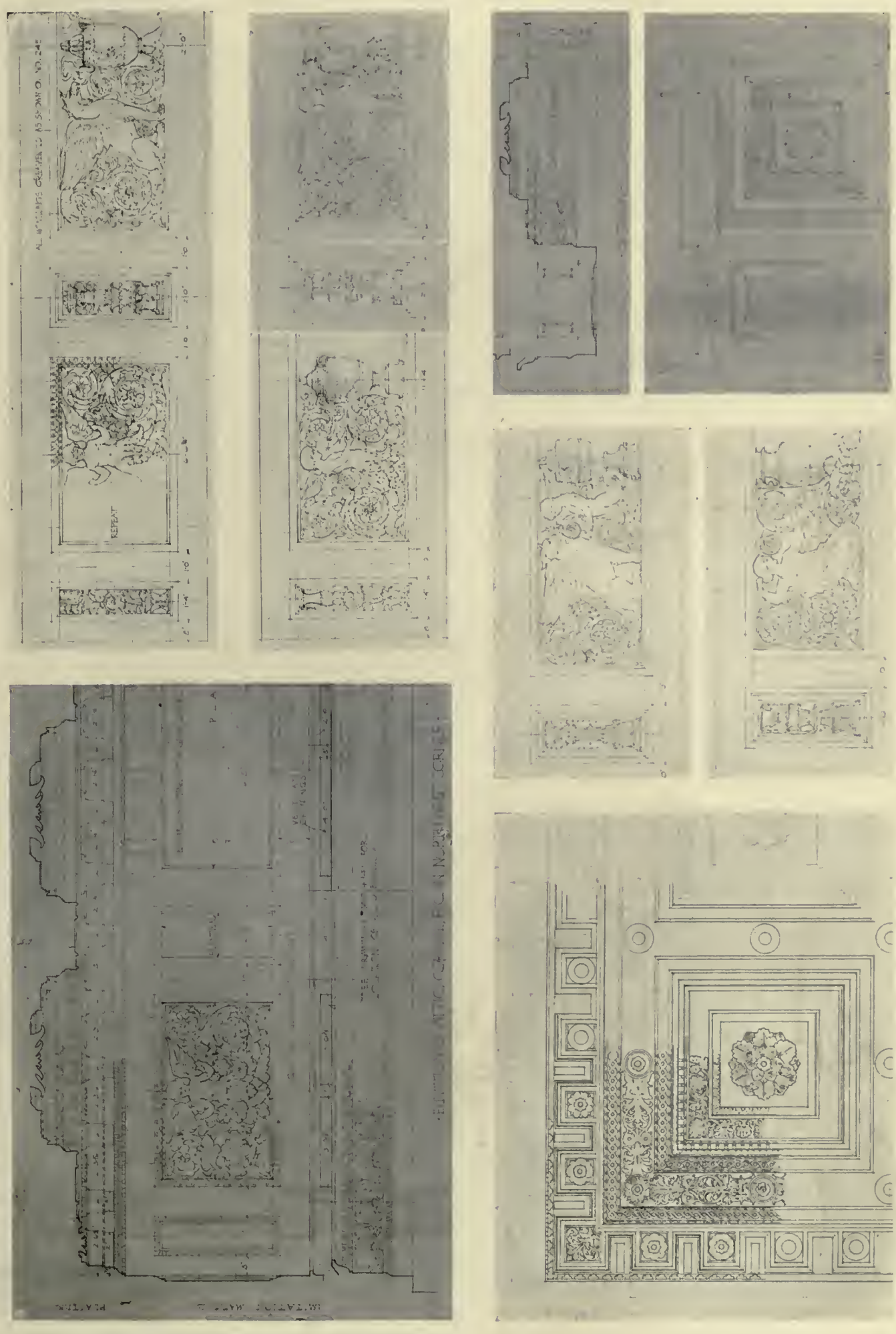
DETAILS OF CAPITALS OF PRINCIPAL ORDER ON EXTERIOR, REPRODUCED AT THREE-QUARTERS-INCH SCALE
THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS

DETAIL OF INTERIOR COLUMN CAPITAL

DETAIL OF INTERIOR ORDER

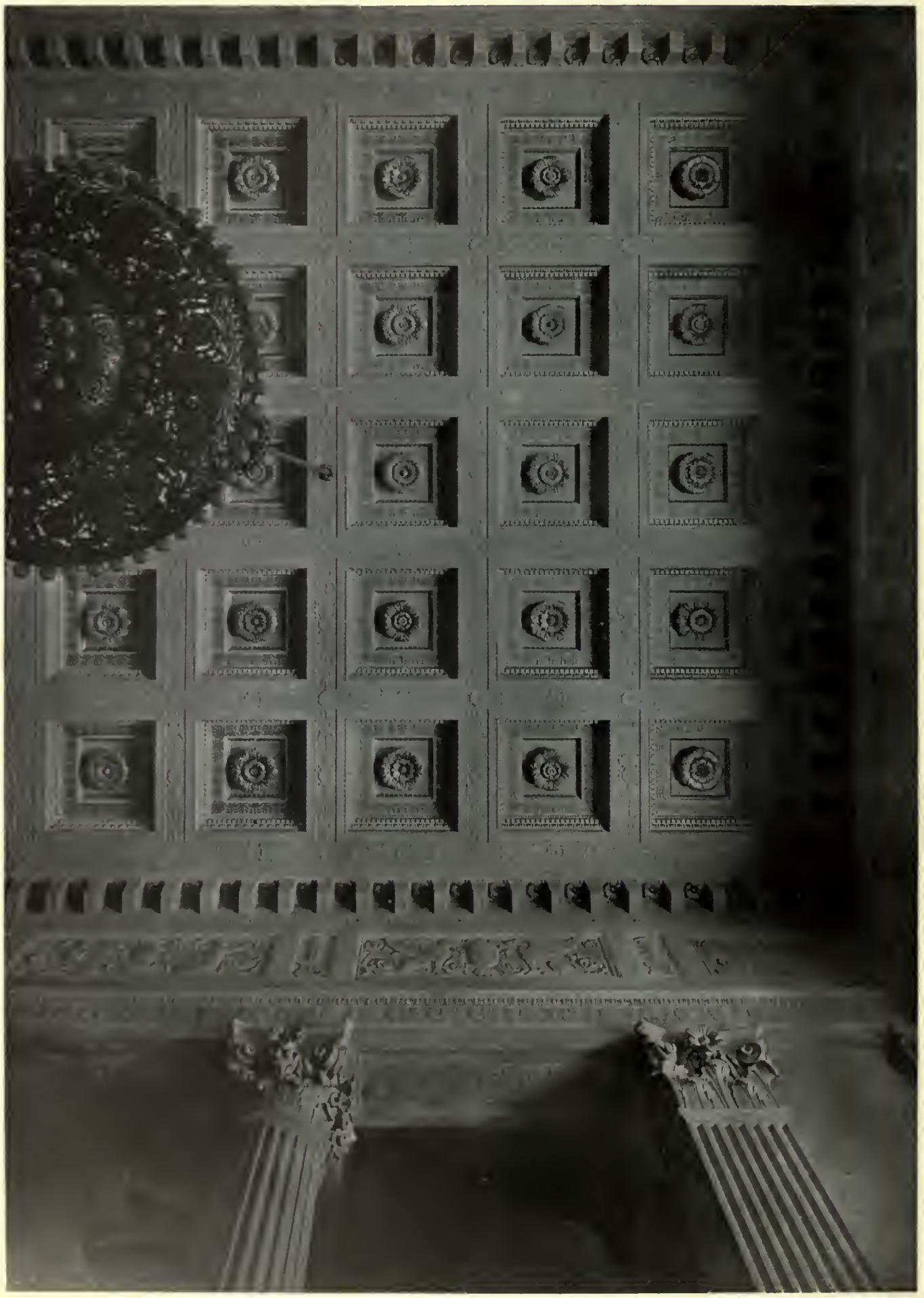
DETAIL OF INTERIOR ORDER, THREE-QUARTERS-INCH SCALE

THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS



INTERIOR DETAILS OF CEILING, FRIEZE, CORNICE, AND SOFFITS OF PRINCIPAL BANKING-ROOM, AT ONE-QUARTER-INCH SCALE

THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS



PHOTOGRAPH OF CEILING OF MAIN BANKING-ROOM

THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS

GENERAL VIEW

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS

DETAIL OF PORTICO AND ENTRANCE ON BROADWAY

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS

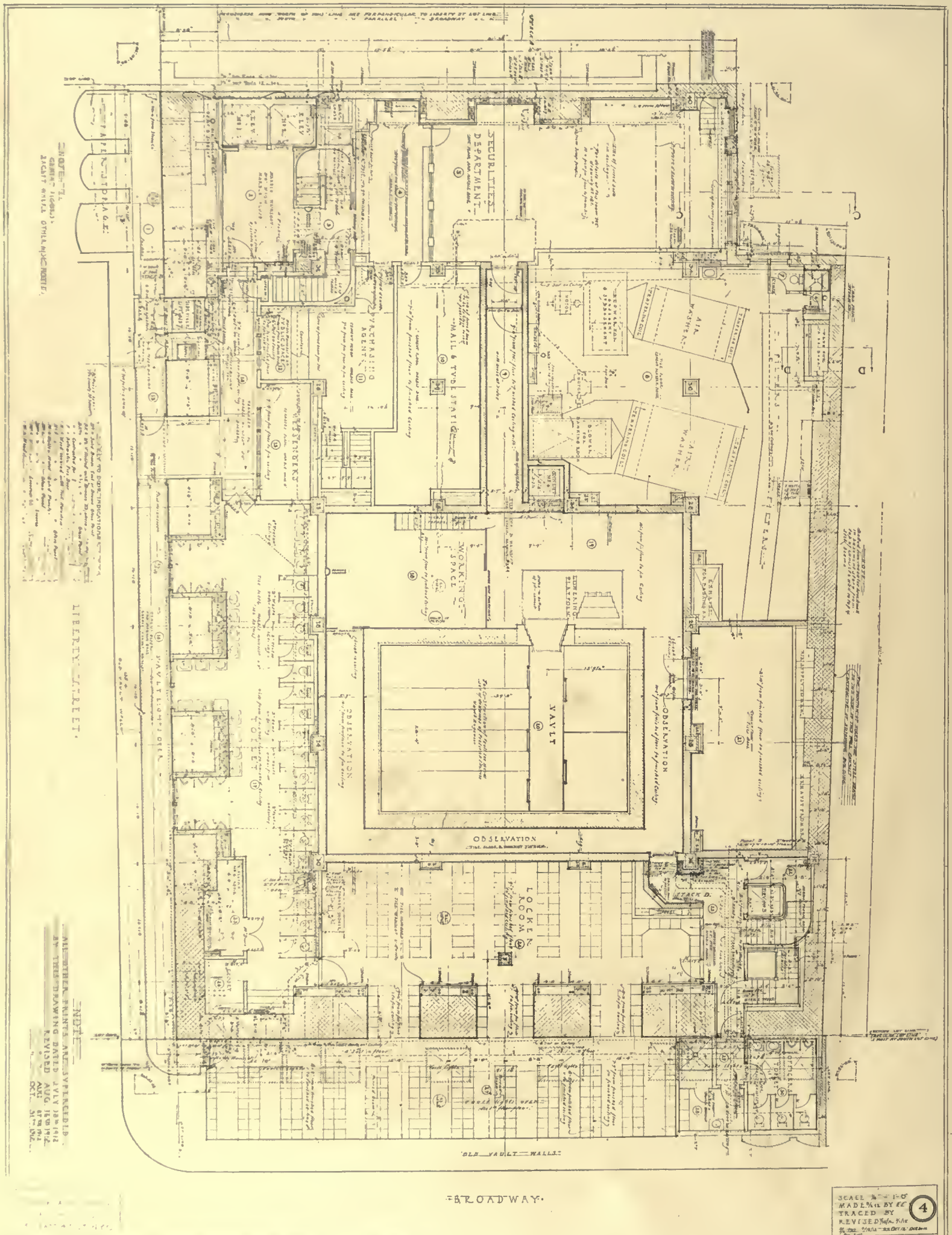
DETAIL OF ORDER ON LIBERTY STREET
THE GUARANTY TRUST COMPANY OF NEW YORK CITY
YORK & SAWYER, ARCHITECTS

BRONZE ENTRANCE DOORS ON BROADWAY

ENTRANCE SCREEN AND VESTIBULE

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS



BASEMENT FLOOR PLAN

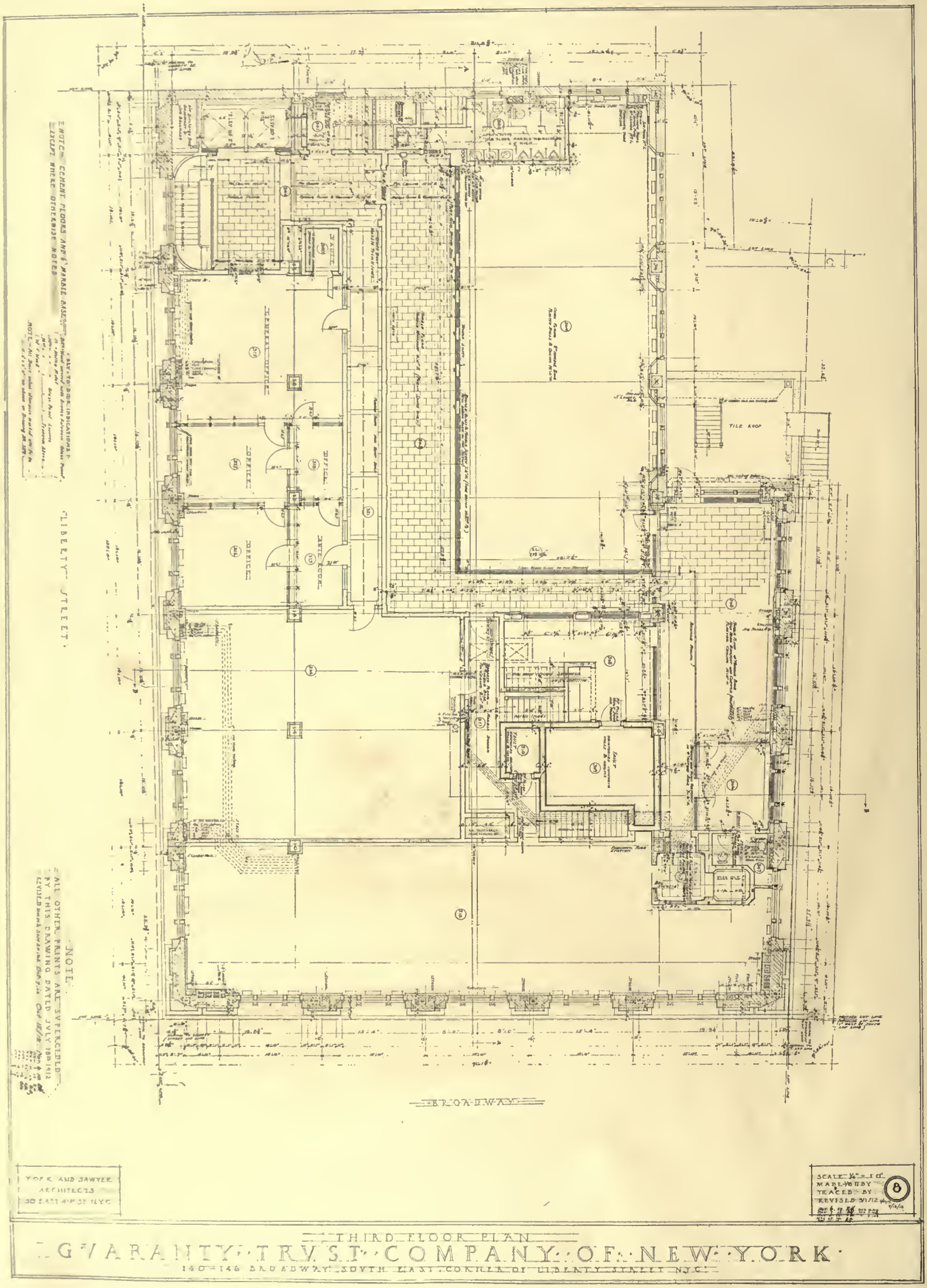
GUARANTY TRUST COMPANY OF NEW YORK

AT 140 BROADWAY SOUTH EAST CORNER OF LIBERTY STREET NYC

BASEMENT PLAN, AT ONE-SIXTEENTH-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

YORK & SAWYER, ARCHITECTS



THIRD FLOOR PLAN, AT ONE-SIXTEENTH-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

YORK & SAWYER, ARCHITECTS

SIDE ELEVATION ON LIBERTY STREET, AT ONE-SIXTEENTH-INCH SCALE

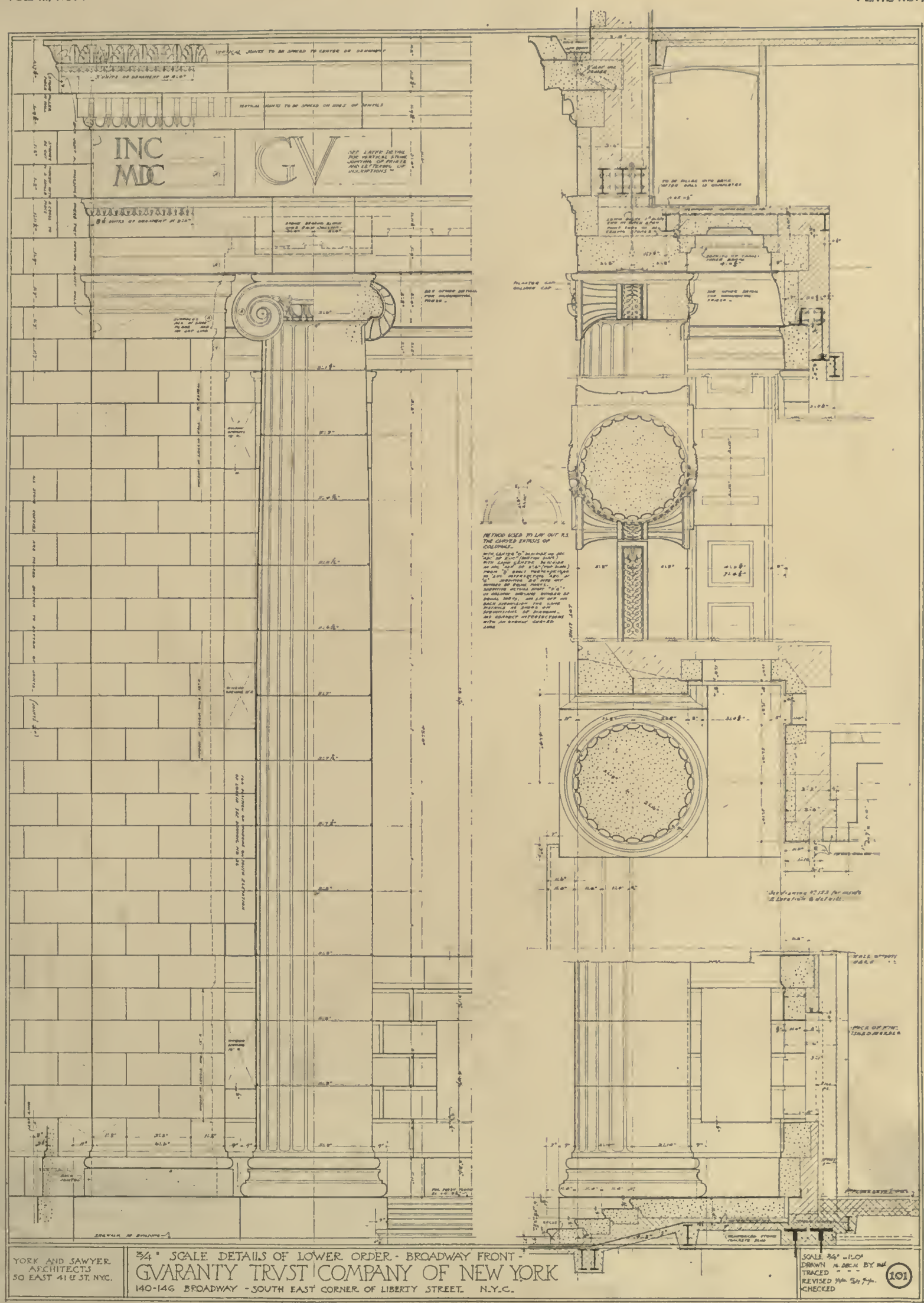
BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

YORK & SAWYER, ARCHITECTS

FRONT ELEVATION ON BROADWAY, AT ONE-SIXTEENTH-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

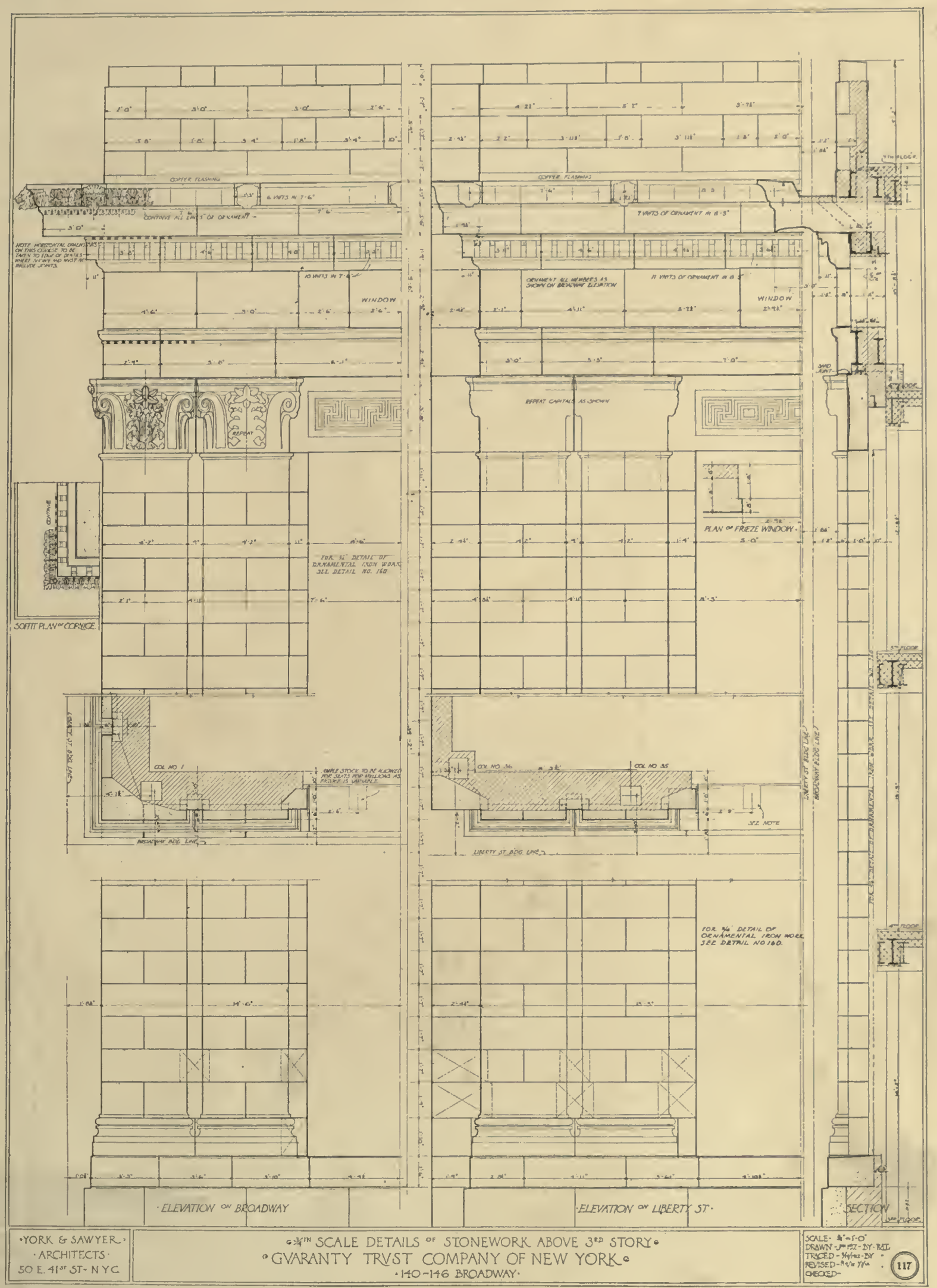
YORK & SAWYER, ARCHITECTS



DETAIL OF LOWER ORDER, BROADWAY FRONT, AT THREE-SIXTEENTHS-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

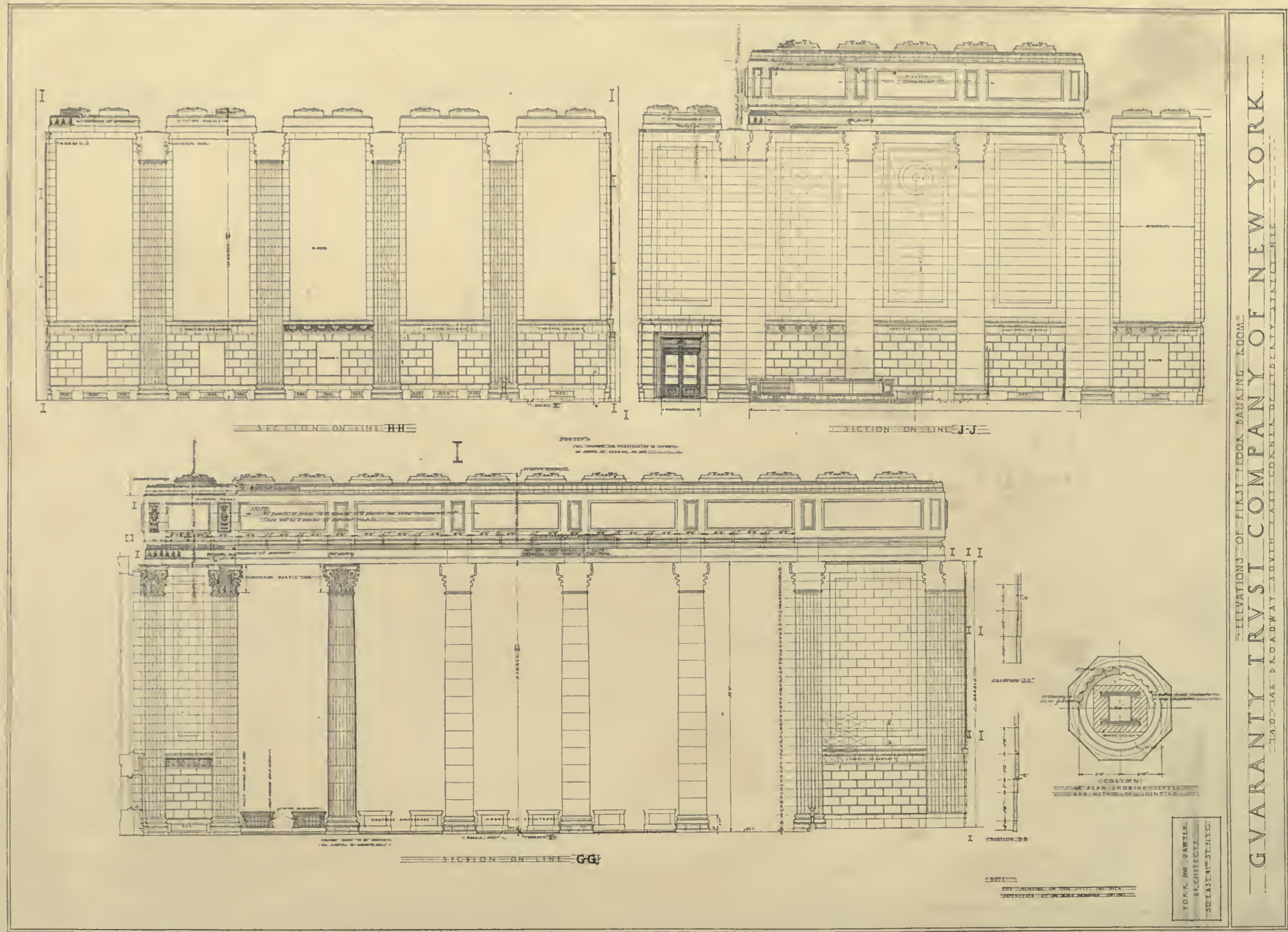
YORK & SAWYER, ARCHITECTS



DETAIL OF UPPER PORTION OF FRONT, AT THREE-SIXTEENTHS-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

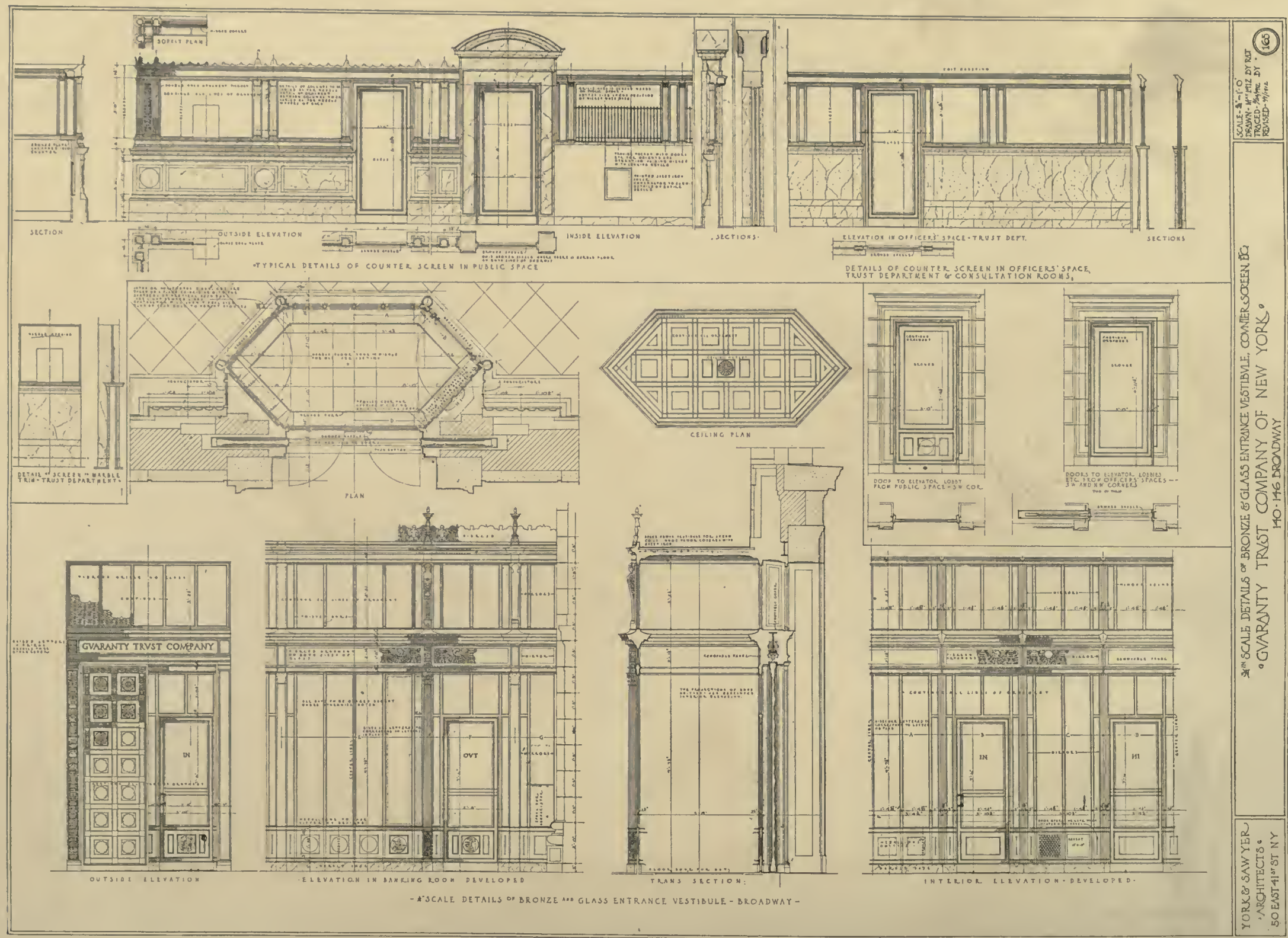
YORK & SAWYER, ARCHITECTS



ELEVATIONS OF FIRST FLOOR BANKING-ROOM, AT ONE-SIXTEENTH-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

YORK & SAWYER, ARCHITECTS



DETAILS OF ENTRANCE VESTIBULE, DOORS, COUNTER, AND SCREEN, AT THREE-SIXTEENTHS-INCH SCALE

BUILDING FOR THE GUARANTY TRUST COMPANY, 140 BROADWAY, NEW YORK CITY

YORK & SAWYER, ARCHITECTS

INTERIOR MAIN BANKING-ROOM

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS

DETAIL VIEW OF MAIN BANKING-ROOM

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS

INTERIOR DIRECTORS' ROOM

DOORWAY AND MANTEL IN DIRECTORS' ROOM

THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS

ELEVATOR DOORS AT OFFICE ENTRANCE

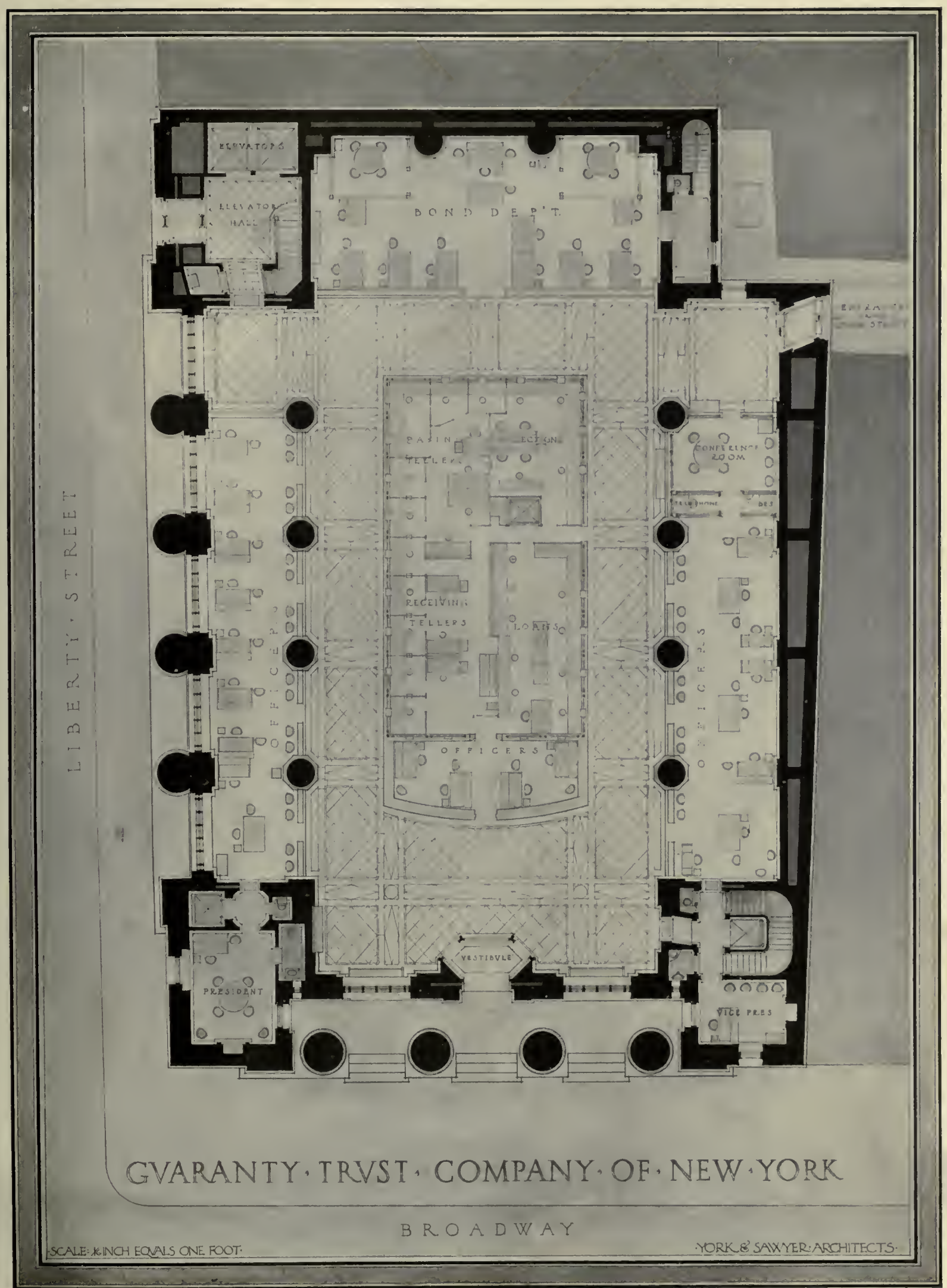
DOORWAY, BANK TO OFFICE ENTRANCE

OFFICIALS' OFFICES IN SIDE AISLE

DOOR AND GATE IN COUNTER SCREEN

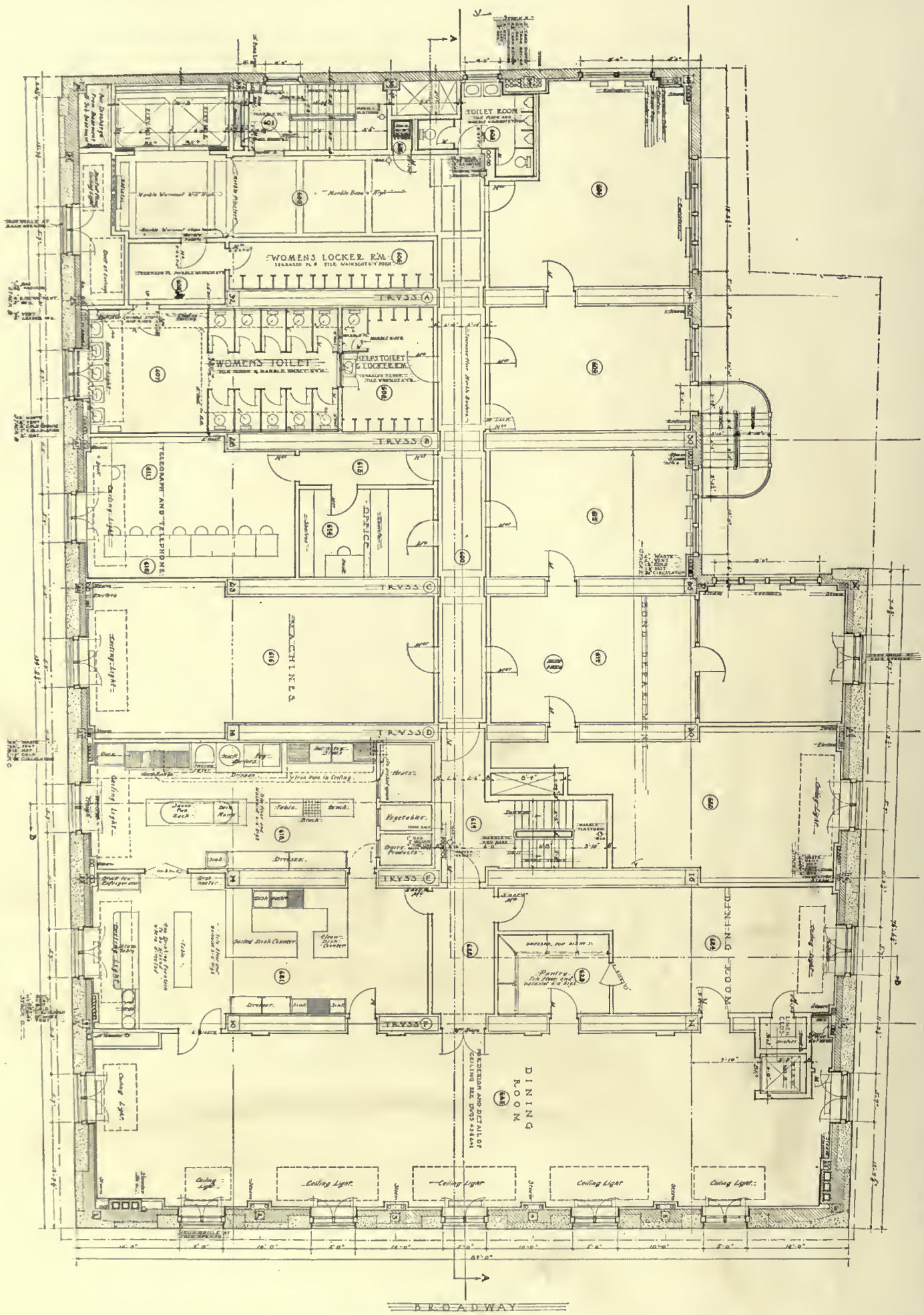
THE GUARANTY TRUST COMPANY OF NEW YORK CITY

YORK & SAWYER, ARCHITECTS



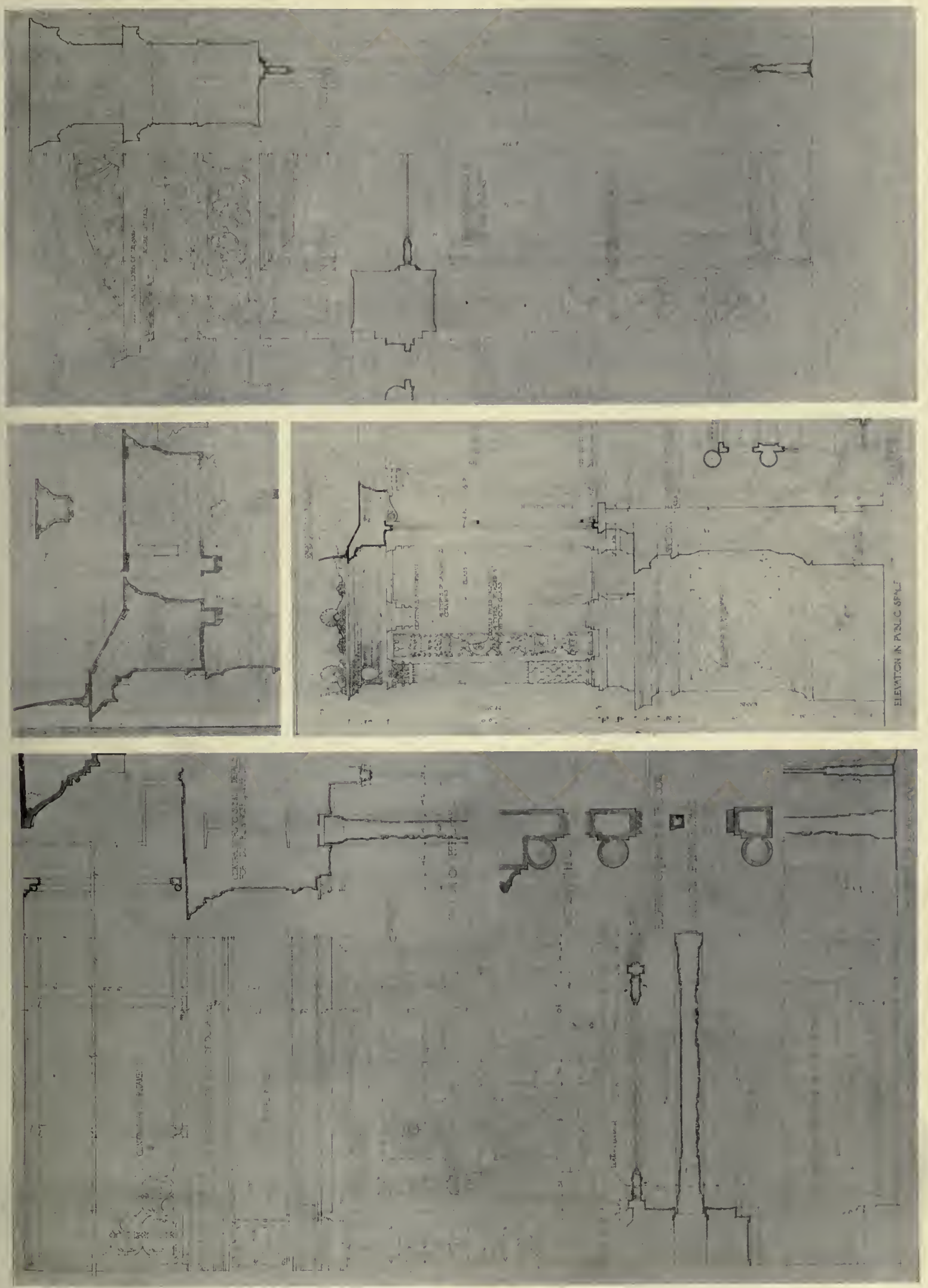
PLAN OF MAIN BANKING-ROOM, AT ONE-SIXTEENTH-INCH SCALE

THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS



THIRD FLOOR PLAN

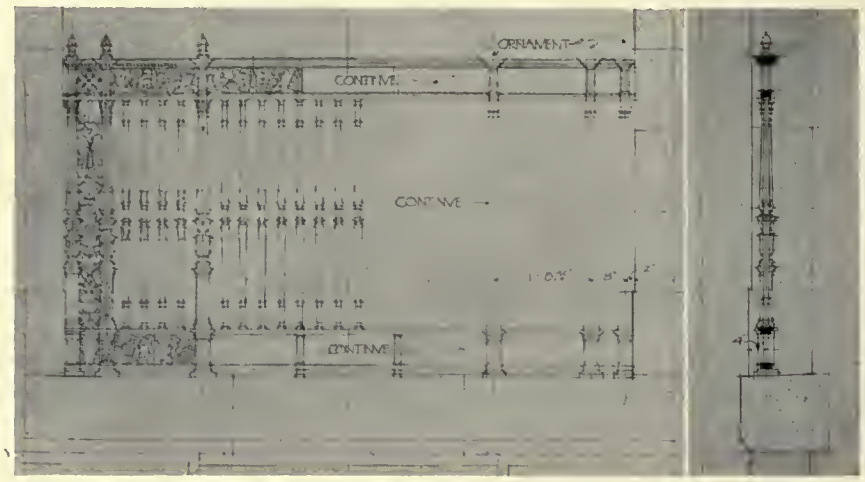
THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS



DETAIL OF ENTRANCE DOOR, THREE-QUARTERS-INCH SCALE DETAIL OF COUNTER AND GRILLE, FIVE-EIGHTHS-INCH SCALE DOOR IN COUNTER SCREEN, THREE-QUARTERS-INCH SCALE

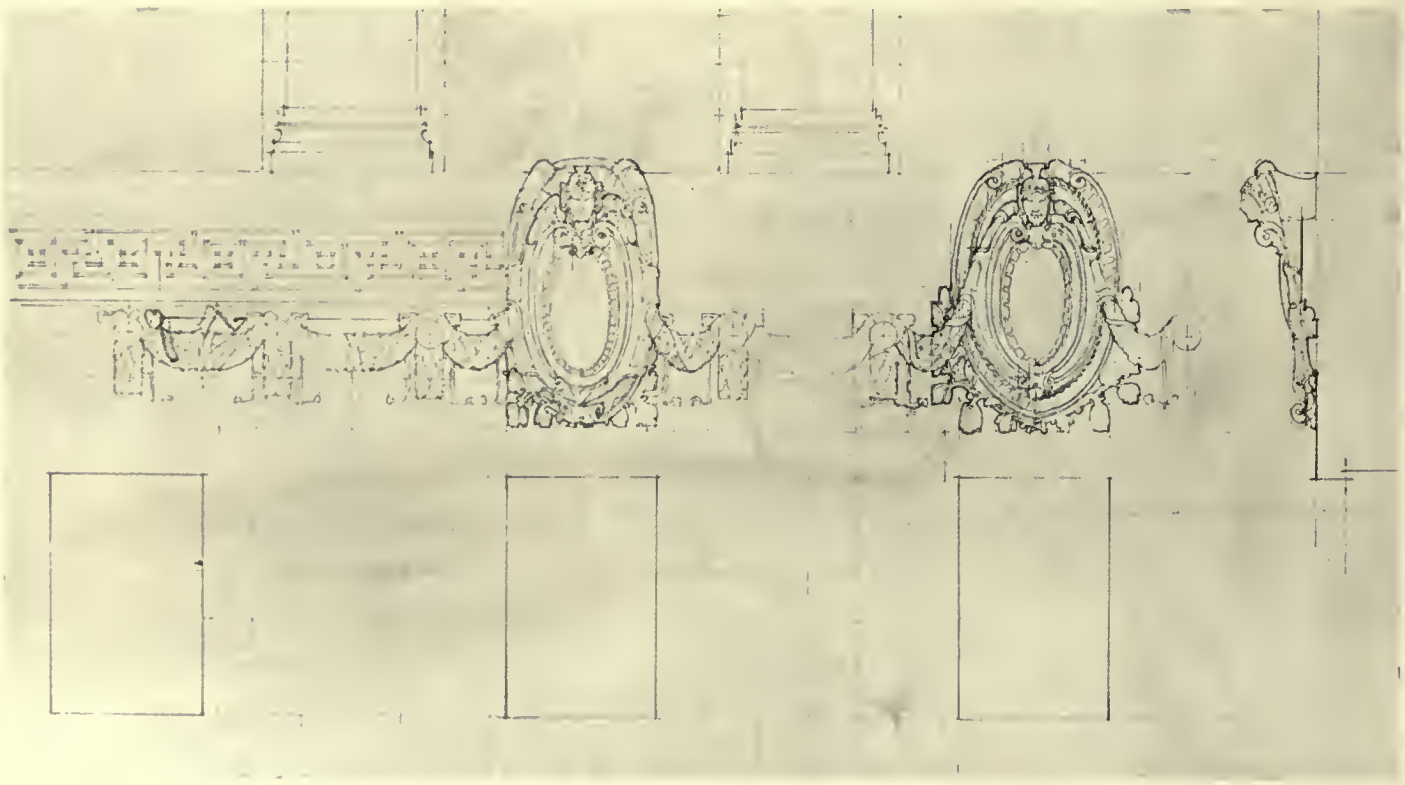
THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS

DETAIL, SHIELD ON FRONT, THREE-SIXTEENTHS-INCH SCALE



DETAIL OF BRONZE GRILLES AT BANKING-ROOM WINDOWS, AT ONE-QUARTER-INCH SCALE

DETAIL OF ORNAMENTAL COURSE IN MAIN BANKING-ROOM, AT ONE AND ONE-QUARTER-INCH SCALE



DETAIL OF SECOND FLOOR WINDOWS, SHIELD, AND BELT COURSE ON FRONT, AT THREE-SIXTEENTHS-INCH SCALE

THE GUARANTY TRUST COMPANY OF NEW YORK CITY. YORK & SAWYER, ARCHITECTS

The Architectural Review

New Series, Volume II, Number 7

Old Series, Volume XIX, Number 7

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PLATES

PLATES XXXVIII.–LIII.—NEW BUILDING FOR THE GUARANTY TRUST COMPANY OF NEW YORK CITY, 140 BROADWAY, NEW YORK (PLANS, ELEVATIONS, SCALE DRAWINGS, AND PHOTOGRAPHIC VIEWS) — YORK & SAWYER, ARCHITECTS.

WE last month devoted some space upon this page to the discussion of the mental limitations involved in the introduction of the human equation sitting in judgment upon the many times complicated problem of the architectural competition. No one can better realize than we the ultimate inadequacy of the statements and theories there set down! The problem is far too complex to be stated and defined in one short page of text; nor can extending its discussion over yet another go far toward establishing the conditions that must exist in varying degree with every new problem and every new competition. We nevertheless desire again to revert, for some four more paragraphs — to further develop the added complications introduced into the competitive problem by a judge endeavoring as carefully to consider the elevation as the plan.

The program itself generally provides a basis from which it is possible to judge the convenient disposition of the plan; to decide whether or not it satisfactorily solves the several definite problems of arrangement, geometry, and mathematics — all fairly exact sciences! — there contained. No such precisely defining stipulations can ordinarily exist in the program to govern the elevation. Here the designer is generally left entirely fancy free. It lies solely within the limits of his imagination to utilize any known style of architecture to express the adaptation of his plan to the problem and to the site. Therefore, after contrasting this plan and that, in idea and execution of elaborated detail, it may be granted that some *one* scheme comes finally to be accepted as clearly and indubitably the best. In one time out of a thousand it may happen that the accompanying elevation is also preeminent among its competitors! In the other nine hundred and ninety-nine cases, where some other competitor with a less sequential mind but a more inspired vision has hit upon an exterior treatment obviously more virile in idea, more felicitous in execution, and more appropriate in design, what is to be done? Shall we, as do the Germans, give to one designer the façade, and request the other to arrange a plan to fit? Or, as did the French with *le Grand Palais*, give to one competitor the front of the building and to another the back? Or might our judge or jury assume an attribute of omnipotence, and criticize for the one his plan and for the other his façade — and allow them both the opportunity to re-study their problems and re-submit their plans? Ah, yes; but are we then not *actually* deciding upon the plans from which the building is to be built — and *not* merely selecting the architect? So let us hasten to again evade responsibility, back of this fallacious sophistry, and make up our minds to award the work to either "Mr. Best Plan" or "Mr. Façade" — and encourage them gleefully to go about scheming to thrust their wasteful plan or foist their blighting elevation upon our, as yet, undiscerning public!

But, after all, why all this bother and waste of effort? Why not attempt the obviously matter-of-fact and business-like way of permitting those in charge of the construction to make up their minds for themselves as to whether they prefer a good plan or a good elevation? Why shift this responsibility to the shoulders of an already over-much harassed judge or jury? Why go through all the labor and wastage of a useless competition?

For, mind you, the competition is now only generally resorted to in the case of problems of large size, scale, and difficulty,— a prison for New York State; a museum; a large combination court-house, library, and police station; a State educational building; a university; a hospital group; a State-house or governmental department building,— all *special* problems requiring special research on the part of each competitor; who, in the end, can *never* acquire as much knowledge of the actual needs of these institutions as those gentlemen already having years of experience in their practical conduct from day to day. No program can conceivably collate or understandingly define all these complications. The architect can comprehensively realize and fulfil them only after months of study over plans and sketches with the heads of many departments. These are facts indisputable, and as clearly recognized by business men as by the architects themselves. Then why not permit the Building Committee to walk into the office of "Mr. Best Plan" or "Mr. Façade" in the first place; and let them there state their desires with reasonable directness, and permit him to accept or reject their commission, while retaining some remnants of professional dignity!

Is such an obvious simplification of an unsatisfactory and unbearable situation beyond the dreams of realization for the profession to-day? It would go far to reduce the "cost of living" for many members of the profession! In fact, would not a near-millennium in the profession of architecture then be near at hand?

President's Room, The Guaranty Trust Company of New York City
York & Sawyer, Architects

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "Architecture")

House for Mrs. Post, Englewood, N. J.
Davis, McGrath & Kiessling, Architects

THE June magazines again possess little of particular architectural interest; no one of the various publications succeeds in rising above the average of mediocrity that seems similarly to afflict their contemporaries.

The principal appeal of *The Architectural Record* for June resides in the reproduction of four of Mr. Goodhue's now rare but still felicitous pen-drawings, illustrating further details of the enormous ecclesiastical group of the Cathedral of the Incarnation at Baltimore, a rendered perspective of which was placed at the head of this department last March. A considerable portion of the charm of these illustrations is sacrificed in their reproduction, which utterly fails to do justice to Mr. Goodhue's nervous and facile line. Rendered plans and elevations and an interior perspective further express the design. A "system of proportioning the Orders," as established by Mauclerc in a comparatively rare book published about 1600, is shown, and a number of plates, selected from this work, accompany the article. The Leader-News Building at Cleveland, O., by Charles A. Platt, is illustrated by photographs, and reproductions of some of the working drawings, the latter including many of those published in the September, 1912, ARCHITECTURAL REVIEW. Some of the photographs show several of these same details in execution, as well as other views of interiors and details. Mr. A. A. Weinman's satisfyingly monumental sculpture on the Pennsylvania Railroad Terminal and New York Municipal Buildings, as well as the Madison Presbyterian Church, is illustrated, the first named being as particularly characterized by its massive Roman character as the church pediment is equally reminiscent of the Della Robbia manner. An article dealing with the "Avery Architectural Library" treats of the design of the building with direct reference to the use of standard classical and Renaissance details upon various portions of the structure, and is accompanied by notes regarding the books contained in the collection, with a number of early engravings selected from the illustrations in these volumes. The Chicago Architectural Club Exhibition is also briefly described.

(From "The Architectural Record")

Entrance, Cathedral of the Incarnation, Baltimore, Md.
Cram, Goodhue & Ferguson, Architects

(From "Construction")

Fireplace, "The Arts Club," Montreal
Edward & W. S. Maxwell, Architects

(From "The Brickbuilder")

School, Ridgefield Park, N. J.
Wm. W. Rasmussen and Ernest Sibley, Associated Architects

(From "Architecture")

"Westover," Girls' School, Middlebury, Conn.
Theodate Pope, Architect

(From "The Brickbuilder")

House at Kansas City, Mo.
Wilder & Wight, Architects

The Brickbuilder for June contains the first part of an article on "Details of Hospital Planning and Equipment," accompanied by illustrations of several hospital structures; Part III of "The Planning of a Y. M. C. A. Building;" and Part II of "Architectural Jurisprudence." A more detailed illustration of Mr. John Russell Pope's house for Reginald DeKoven — owner's name not mentioned — occurs in the plates. We have already criticized, on its previous illustration in the architectural press, this structure's "over-Englishy" and crowded design — a criticism that is but strengthened as these views show exteriors and interiors the more completely. Messrs. Wilder & White's Plainfield Public Library is interesting despite, and not because of, its crudity in scale and unnecessary mannerisms in the handling of brick, — after the fashion of tile in the panels under the windows, and unstructurally, as headers without bond, in the panels of the balustrade. Mr. Alfred Busselle's house at Short Hills, N. J., is too forced and artificial a design to be architecturally pleasing. It contains various ill-assorted elements, unsuccessfully composed. Messrs. Rasmussen and Sibley's Ridgefield Park School is so simple in design and attractive in its texture that there seems no excuse for the inharmonious rock-face ashlar treatment of the basement story, nor for the over-small and incongruously Greek design of the vent cupola. Mr. Dougherty's house at Atlanta, Ga., partakes somewhat of the Germanic picturesqueness of some of Mr. Atterbury's dwellings, while Mr. Palmer's three houses at Roland Park, Md., are attractively simple, although only the middle dwelling benefits by obviously more graceful roof-lines. A Kansas City house by Wilder & Wight, while above the average of contemporaneous work in that locality, yet suffers from the crude handling of detail, as well as from the applied awnings, which probably evidence a lack of appropriateness of this style to the requirements of the locality. The Château of La Morinière is the second French

(From "The Brickbuilder")

Public Library, Plainfield, N. J.
Wilder & White, Architects

(From "The Western Architect")

Main Engineering Building, University of Minnesota, Minneapolis, Minn.
Clarence H. Johnston, Architect

brick manor-house described by Mr. Kimball; and Mr. F. R. Watson writes of an acoustical difficulty in the auditorium in the University of Illinois that was remedied by the use of a small sounding-board. Several minor commercial buildings of brick are reproduced on text pages.

The Western Architect for June is substantially given over to the work of Mr. Clarence H. Johnston, the Minnesota State Architect. Aside from the Minnesota State Prison Buildings at Stillwater, a gymnasium and auditorium for a State Training-school at Red Wing, and a warehouse and University Club in St. Paul, the plates mostly illustrate buildings erected from Mr. Johnston's plans in the development of the new Minnesota University campus; and portions of the text are so phrased as to appear to be in defence of this development, so far as it has been undertaken. Avoiding for the moment the very complicated political problems connected with the history of this campus, it might nevertheless be said that a due and necessary regard for such practical considerations as existing grades and costs of construction appears to have resulted in the loss of much of the glamour and appeal of Mr. Cass Gilbert's first grandiose dream of a stately university campus on the Mississippi River plateau. While all these buildings of Mr. Johnston's are straightforward enough expressions of ordinary schoolhouse architecture, even retaining some suggestion of the classical treatment that was shown in Mr. Gilbert's finished studies, the change of the material to brick is perhaps responsible for much of the loss in character and group effectiveness that has resulted. Accepting this change as a fundamental part of the problem, however, it would fairly seem that a radically different architectural style might have then been justly considered as a preferable substitute.

(From "The American Architect")

House for Wheaton Kittredge, Esq., Chestnut Hill, Mass.
Frank Cheuteau Brown, Architect
(From "The American Architect")

Aquarium, Marine Park, South Boston, Mass.
William Downes Austin, Architect
(From "The National Architect")

Residence of Mr. Charles Barton Keen, Strafford, Pa.
Charles Barton Keen, Architect

Architecture prints a refined stone building (*with* the rounded-corner angle, if you please!) for the Fire Association in Philadelphia, by Edgar V. Seeler, the Greek Doric lower stories of which fail satisfactorily to combine with the Renaissance treatment of the façade above. Of other illustrations, Davis, McGrath & Kiessling's Margaret Post house at Englewood is a direct brick dwelling design, of which the terrace front more suggests Colonial attributes than the front toward the street. The entrance interiors of the Woolworth Building corridors are somewhat confusing to the mind, from their unrelated juxtaposition of Gothic cusping and finials demarking the top of the wall-treatment, against the pseudo-Byzantine mosaic of the curving barrel vault above! A featured photograph on a full-page plate is of a corbel modeled into a "portrait of the architect" (sic!), introducing what is at least a matter of questionable "taste" — or the lack of it — editorial and otherwise.

Perhaps the most interesting structure illustrated is the quadrangular "Westover School," at Middlebury, Conn., by Mr. Theodate Pope. Although the total effect is a rather confused intermingling of unrelated architectural *motifs*, certain points of view present undoubt-

edly picturesque compositions, that are not much indicated in the single picture we reproduce. Several small houses by Aymar Embury are also printed.

Most of the illustrations in *The American Architect* for June are of most minor architectural problems, principally of dwelling-design. The issue of June 4 has an article accompanied by illustrations descriptive of Acqui, a picturesque Italian town with Roman, Mediæval, and Renaissance remains. The following issue contains the fifth instalment of "Consistent Brickwork;" the June 18 number, an instalment of Mr. Schuchardt's observations of housing-problems of America and Europe; and, in the last issue of the month, an illustrated article on "Base Courses." Among the plate illustrations, Mr. Knickerbacker Boyd's Clark house at Ardmore, in plaster, and Bent house at Haverford, in formal Colonial Philadelphia rubble-stone (June 4), a conventional brick house, by Bates & How, and a plaster house at Chestnut Hill, by Mr. Frank Chouteau Brown, which endeavors to redeem its obvious composition of plaster surfaces with an attempt at Germanic picturesqueness in details, are perhaps the less commonplace of the houses illustrated during the month.

The issue of June 4 also contains a small suburban club-house by Heacock & Hokanson, and some small and entirely inadequate views of Mr. Austin's interesting Aquarium Building at Marine Park, South Boston, giving no suggestion of its painstakingly studied arrangement, and many novel bits of architectural detail. A brick hospital at Atlanta, by Mr. Francis Palmer Smith, and a Newark public bath, by Werner & Windolph, with four plates of student work, are published June 11. June 18 contains nothing but "commercial" architecture, of one type or another, without excepting the awkwardly square block, broken by ill-proportioned openings, of the Washington University Club.

The plates of June 25 show Parker, Thomas & Rice's Columbian Life Insurance Building in Boston (*another* example of the rounded-corner angle!) and Mr. James L. Burley's house at Merion, Pa., an attractive and "unarchitectural" dwelling, curiously suggestive of some English houses, partly old and partly new. The text explains this in stating that the dwelling was altered from an old stable. Mr. Burley is to be congratulated for developing so interesting a composition. "Four plates of student work are also printed!"

(From "The American Architect")

Entrance Front, House at Merion, Pa.
James L. Burley, Architect
(From "The American Architect")

Vaulted Hall, House at Merion, Pa.
James L. Burley, Architect
(From "The Builder," London)

Interior of New Theater, Manchester, England
H. Farquharson and Richardson & Gill, Associated Architects
(From "The Builder," London)

Decoration from the Hall of Parliament, Rome, Italy
Signore Aristide Sartorio

The National Architect for June shows the already well-known W. Hinckle Smith house at Bryn Mawr, Pa., by Charles A. Platt — of which the views of the garden only are new — and a simple plaster residence at Strafford, Pa., by Charles Barton Keen, that again recalls the charm of proportion and appreciation of old detail from local architectural models once inseparable from his work.

The Journal of the American Institute prints an essay from the City Planning Conference, an article on "Architects and the Housing Problem," and one or two contributions in regard to the City Planning Conference in Chicago and the Chicago City Club Housing Exhibition. A London letter, some extensive book reviews, and Institute business occupy other pages.

Construction for June contains a picturesque mantel in the Fine Arts Club at Montreal, by the Messrs. Maxwell; the Graphic Arts Building and Ontario Club being commonplace by comparison!

The Architects' and Builders' Journal for May 28 republishes Mr. Cass Gilbert's excellent Boston Suffolk Bank; Stafford House, presented to the London Museum by Sir William Lever; an attractive and picturesque house in the Grand Duchy of Luxemburg, by Ernest Newton; and a City of Bath development scheme. June 11 contains several schemes for the Pierhead and landing-stages at Liverpool, and our State Education Building at Albany; June 18, a new Faculty of Arts building at Manchester University, by Percy S. Worthington, and the Château of La Bagatelle at Paris; and June 25 (besides Mr. Blomfield's address), Edward Warren's "Breach House," Berkshire, and Mr. Blomfield's Lady Margaret Hall at Oxford.

The Builder for May 30 gives details of the decorations from the Hall of Parliament at Rome; June 13 contains small monuments and figure sculpture; June 20 shows the revised block plan for the University of British Columbia, and some sketches and text on Skipton Castle in the "Historical Review." June 27 contains an article on "The Relation of Sculpture to Architecture," and further illustrations of the new theater at Manchester, including some working drawings.

The delayed receipt of the May English *Architectural Review* makes possible only mention of Mr. Wm. Walker's etchings, the Reform Club in Pall Mall, the Hôtel Carnavalet in Paris, and extensions of Nailsea Court in Somerset.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

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WE had not intended to give our subscribers two numbers of THE ARCHITECTURAL REVIEW of extra size in succession! This number had been planned for September; but in order adequately to show the new scheme for the Massachusetts Institute of Technology group on the bank of the Charles, at the timeliest moment available, it was decided to feature that subject-matter in the September or October issue of the REVIEW and push ahead to the August issue the article and the renderings of Mr. F. L. Griggs, which have been so long in preparation. Mr. Griggs has been waiting nearly two years, in order to finish certain sets of drawings that he hoped would prove to be his most representative work. The writer visited Mr. Griggs at his home in England and there found many suggestive sketches, a few of which he succeeded in borrowing to use with this article. Besides the plates selected by Mr. Griggs, the editor has ventured to add a few others in order to accompany the text to its conclusion.

It has been so long since the architectural rendering has been freshly handled in a magazine or book publication that the publishers anticipate that this number will be in considerable demand among the younger draughtsmen. Nowadays it is very rare to find draughtsmen reproducing their subjects with the painstaking attention to detail which makes the free-hand sketch possess all the definition — and more — of a photographic view; and these drawings of architectural subjects should be as interesting to the architect, regarding them merely as documentary data of continental material, as they should be cherished by the draughtsman for their technical excellence and skilful handling of the pen. In short, we anticipate this number will become one of the most valuable issues we have published in several years; and that it will very soon go out of print.

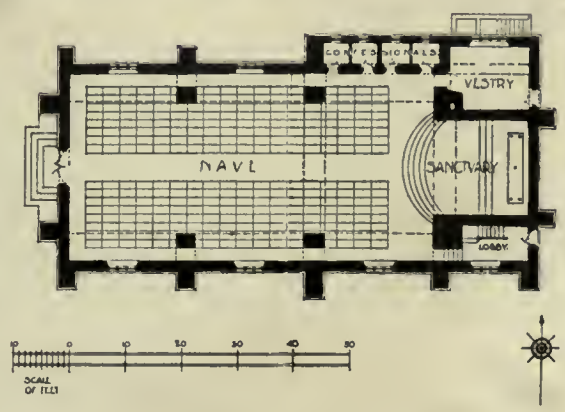
Due acknowledgment should be given to Macmillan Co., London and New York, for the use of the following cuts: Figs. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 17, 19, 20, 21, 22, 23, 24, 25, 27, 30, 32, 33, 34, and 35; and to *The Studio*, London, credit is given for the following: Figs. 14, 26, 28; Plates LIV, LV, and LXI.

In order to show York & Sawyer's new building for The Guaranty Trust Company as completely in last month's issue as was demanded by its intrinsic importance, we had to substitute for the customary English plates the same number of plates from photographs of the Guaranty Trust Company Building. This necessitated holding over until this issue the foreign and American extra plates announced in June for publication in the July number. These include six interiors, — one by the late G. F. Bodley, giving the screen, etc., of the Church of St. Edward, Holbec, Leeds; the altar and transept views of the Restoration of Kilmun Parish Church, by P. Macgregor Chalmers; and G. Gilbert Scott's altar and reredos to St. Mary's Church, at Douglas, and St. Joseph's Church at Sheringham, Norfolk; as well as the interior of the latter designer's Church of the Annunciation at Bournemouth, Hampshire.

Besides these English Church plates, we are issuing four plates in the series of Modern English Country Houses, including interiors by Ernest Newton and Dunn & Watson; and four exterior views of one of Mr. Lutyens' houses to accompany the garden which was published in our June Garden Number.

For September or October, as we have noted above, the principal feature of THE REVIEW will be the first reproduction to be made of the drawings for the new group of buildings in Cambridge to house the Massachusetts Institute of Technology, and to be occupied in 1915. The scheme possesses distinct points of interest, particularly its departures from precedent. Instead of one group, two have been laid out: one for a residential section and dormitories further away from the car-line; the other, one large building, with ample space provided for future extension, which will house all departments of the complex mechanism of the Institute. This latter building will be the first to be built; and its corner comes on the corner of Massachusetts Avenue and the river-bank, fronting upon the broad open expanse of water which has been but recently reclaimed by the city of Boston by means of the new dam and street-car viaduct. Considering these additional improvements to have a pertinent interest in the large development of the river's basin, we will print a view of the basin, taken from the Beacon Street side, and some further details of the viaduct itself. The main courtyard of the building faces out upon this big waterway, while the whole scheme fronts along the entire distance from Riverbank Court on Massachusetts Avenue to the stucco building, built for a shoe-trade exhibit a few years ago, further down upon the bank. The illustrations of the finished drawings are accompanied by several study sketches, reproductions of the drawings of the first scheme, and some brief descriptive text by Mr. William Wells Bosworth, the architect. These drawings will be accompanied by photographs showing the model in various aspects, and this entire announcement of the scheme will comprise its first architectural showing.

CHURCH OF THE ANNUNCIATION BOURNEMOUTH



The September number will also contain four plates of the series of English Country Houses, two plates of American schools,— the Mather School Assembly Hall, Dorchester, by Cram, Goodhue & Ferguson, and the exterior and interior of the John Winthrop School at Roxbury, Maginnis & Walsh, Architects,— and two plates of American churches, showing St. Mary's Church at McKeesport, Pa., by John T. Comes, and Christ Church, Cañon City, Col., by MacLaren & Thomas. The English plates will include an extensive brick manor-house by R. Weir Schultz, a stable, and exteriors and interiors of one of Mr. Lutyens' distinctive country places, Papillon Hall.

Book Notes

DETAILS FROM OLD NEW ENGLAND HOUSES. Measured and drawn by Lois L. Howe and Constance Fuller. $9\frac{3}{4}''$ x $14''$. 50 plates. Published by The Architectural Book Publishing Co., 1913. Price, $12.00. Although restricted to a comparatively small area, it would yet seem that the compilers found no difficulty in obtaining forty-four plates of carefully made scale drawings of interesting architectural details, principally of doorways, windows, staircases, doors, mantels, and paneled interiors (of the latter there are particularly a great variety, including a few cornices, corner cupboards) and fence details: The last six plates are of furniture details of nice, though by no means exceptional, examples. Most of the staircases and paneled interiors selected have been of the early Colonial, almost archaic type, that renders them particularly distinctive for the dignified primness and reserve inherent in these characteristic interiors. There are, after all, comparatively few of the plates given to the duplication of already known material; therefore the book becomes rather unexpectedly valuable.

THE LIVERPOOL ARCHITECTURAL SKETCH BOOK. Edited by C. H. Reilly. Third Volume. 1913. $9\frac{5}{8}''$ x $11\frac{3}{4}''$. 81 pages. Illustrations. Part I, 17; Part II, 45. Published by the proprietors of *The Architectural Review*, London. Price, 2/6, net. This publication as issued divides into two portions: Part I, consisting of Measured Drawings of notable architectural monuments of Europe; Part II, of Student Designs, the latter of which, besides the ordinary conventional "Beaux-Arts schemes," contain also a number of quite practical problems, presenting in many cases very plausible and good solutions.

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The Architectural Review

Volume II (Old Series, Vol. XIX) August, 1913 Number 8

The Architectural Renderings of F. L. Griggs

By Frank Chouteau Brown

THE development of the artist capable of practising the difficult art of architectural rendering is well worth the close examination of those having to do with the practice of the profession of architecture. Ordinarily, those who have earned any deserved reputation from their perspective renderings of architectural subjects can be easily divided into two schools: evolving, in the first place, from the architectural draughtsman, to whom it becomes natural to render offhand perspective sketches of the work upon which he is engaged, either to assist the client in comprehending the intention of the design or to check up for the benefit of the designer himself proportions of form, shadow, or outline contour; or, second, the artist of training, who drifts by inclination, or along the line of least resistance, into the rendering of architectural subjects. Of course, any two such broad classifications cannot always be made to apply to every individual instance. As an example, in America three of the most expert and distinguished masters of the technic of the pen in dealing with architectural subjects are Bertram G. Goodhue, Charles D. Maginnis, and H. P. Kirby, all three practising architects who now too rarely undertake the task of making pictures of their architectural designs; but even these three have nevertheless been natural evolutions from the first group, although they now occupy well-earned positions as past masters in that particular art.

Other American architects also nearly as distinguished as pen draughtsmen are Mr. Willis Polk, Hubert G. Ripley, Claude Fayette Bragdon, and A. B. LeBoutillier. These names are all familiar to the profession in America as men possessing an individual technic, as well as a facile and easy command of both pen and pencil. In addition to rendering their own architectural designs, they have also occasionally turned aside to render difficult subjects for other architects, or for their friends. Among these architects, those first mentioned have each acquired a technic so distinguished that their work is easily selected, at a glance, over even the most crowded exhibition wall. The same statement is only a little less true of the second group, because of their less experience and practice — both indispensably necessary to any serious artist in order fully to achieve individual and distinctive technical command of his implements.

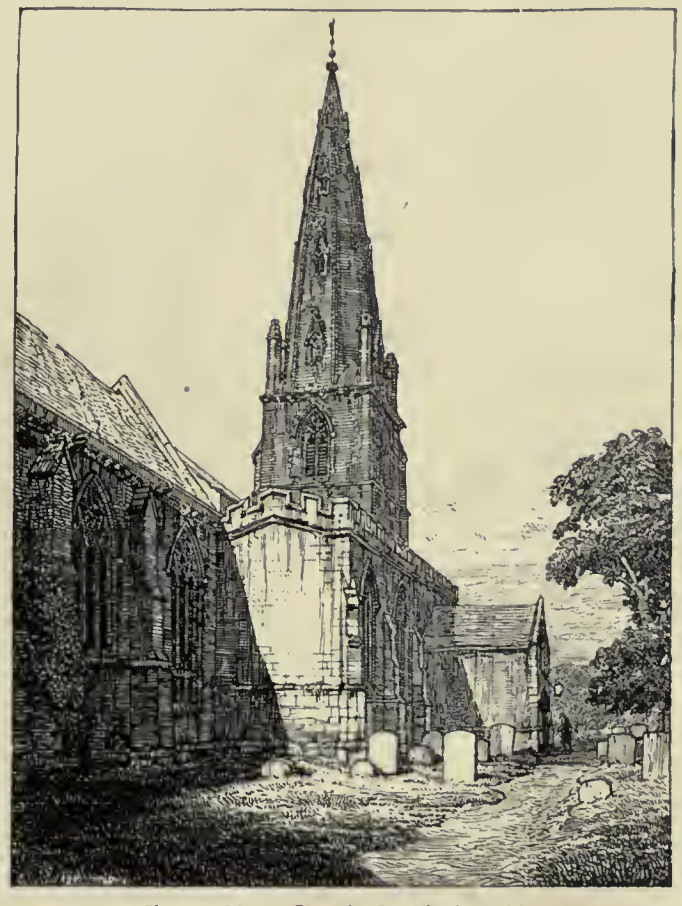

Fig. 1. Olney Church, Buckinghamshire

Fig. 2. Wing Church, Buckinghamshire

Continuing for the present to restrict the field to those artists best known for their handling of pen or pencil, we for the moment intentionally disregard the renderings of Mr. Birch Burdett Long, who easily comes within the classification of the artist evolved from the architectural draughtsman, or Mr. Jules Guérin, as distinguished a leader in the group of artists who have turned permanently or occasionally to the rendering of architectural subjects — because of the fact that, after all, these draughtsmen are best known for their work in color. Neither are we forgetting the late Harvey Ellis, one of the very first architectural draughtsmen in America to break away from the stiff renderings of English precedent — who, probably more than any one, has helped, by work and example, to found an American "school" of architectural rendering! Mr. Ellis, facile artist that he was, had many imitators in his day, and since; but although in his earlier years he employed the pen preferably to other tools, along toward the end of his career he depended almost altogether upon outline sketches tinted with color after a very individual, if sometimes intentionally Japanesque, fashion. Mr. Claude Bragdon nowadays is almost the only person occasionally to present

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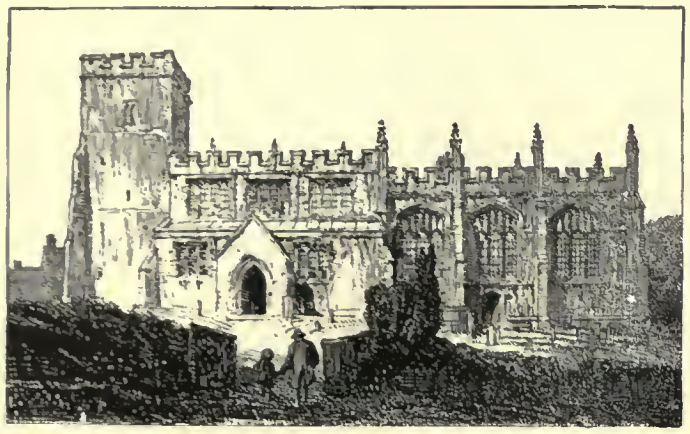


Fig. 3. North Marston Church, Buckinghamshire

Fig. 4. Offley St. Legers Church, Hertfordshire

one of his limpid renderings of an architectural subject somewhat after this same decorative manner, and Mr. Bragdon's occasional contributions in this field are always permeated by a masterly reserve and decision in their clear-cut and explicit use of an exact line and a suggestive color-palette.

Other variations from the group with early architectural training would comprise such well-known names as Mr. Joseph Pennell, E. C. Peixotto, and Walter Hale. These gentlemen, however, have so long been graduates from the architectural office that, while their work most often has to do with architectural subjects and retains its architectural quality, yet the artist very generally overbalances the architect in their point of view. Still another group — and one of very considerable numbers, too — is represented by such men as Mr. J. A. Mitchell, the editor of *Life*, whose drawing of the Paris Opera remains an architectural classic to this day; or Mr. Maxfield Parrish, whose whimsical and poetic genius has so often succeeded in plausibly visualizing the romantic architecture of fairyland and storied fable — although Mr. Mitchell's hand has now been restricted for too many years to the writing-quill. The artist group is perhaps best represented by Mr. Pennell, undoubtedly the most distinguished of them all, and undoubtedly the artist whose work is most popular in the minds of the public, as well as in the thoughts of magazine editors. Nevertheless, Mr. Pennell's work is less interesting to-day to the architect, because of those changes that have become more and more noticeable since that time when he fell so much under the influence of the lithographic crayon. A long period of close application to that medium materially affected his line-work, which has since often slurred an exact architectural definition in the full expression of form and detail, and more frequently exhibits a certain "looseness" of technic, that excellently expresses the subject for his ordinary audience, and, also, is for the architect open to the criticism of being too abbreviated and "open" a method of treatment. Nevertheless, Mr. Pennell's work, in his best, or middle period, has probably not been surpassed by any other American artist; and in the mere number of his drawings and the multiplicity of their reproduction, he has exerted a tremendous force upon the direction of architectural rendering in this country. His earlier drawings, like those in illustration of Philip Gilbert Hamerton's "Summer Voyage on the River Saône," are careful and explicit renderings of architectural subjects, at the same time that they betray a certain stiffness and sometimes fail in the complete expression of their accessories, that nevertheless enables them to remain to this day full of important information for the architectural student of rendering. Yet such drawings as Mr. Pennell made for "The Life of Cromwell" and for Mr. Besant's comprehensive analysis of the growth and development of London have hardly been equaled in consistency of technical expression, as well as for the faithful delineation of the subjects themselves, by any other draughtsman of his time. Such recent work of Mr. Pennell's as his crayon studies and drawings of the Canal Zone and New York sky-scrapers, even if they do not actually happen to be etchings, yet so generally betray explicitly the etcher's point of view that they have passed through still another transformation — in which process they have once again lost something of their value as examples of the technic of pen draughtsmanship for the students' use, while their very brilliancy, dash, and "bravura" are so overwhelming that it becomes exceedingly difficult for the beginner to benefit from a close study of this most recent work. It requires some maturity of development to separate form from matter! These drawings always convey a sense of forceful decision as to their point of view, and in the dramatic contrast of shadow and line they are nervously effective at the same time that they seem sometimes to indicate a too great speed in delineation, while they often appear to slur the expression of details preferably to secure an assuring effect of "chic" and speed.

Fig. 5. Milton Keynes Church, Buckinghamshire

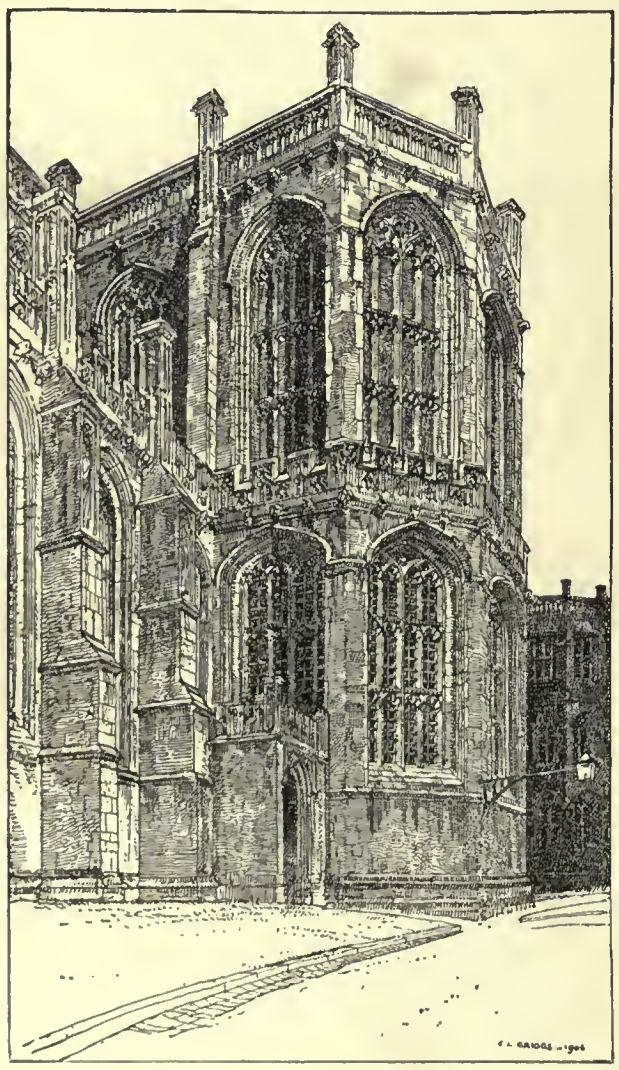


Fig. 6. South Transept of St. George's Chapel, Windsor

Fig. 7. Wytham, Berkshire

a beautiful and expressive line that nevertheless generally portrays such accessories as foliage with a conventionality of form and a technic too broad always to secure the absolute confidence of the beholder in its realism. His later work has also more frequently been concerned with

Fig. 8. Newport Pagnell, Buckinghamshire

Mr. E. C. Peixotto had, particularly at one time, a most distinctive character of draughtsmanship, based upon a very nervous and broken line, and the occasional use of dotted lines — with a reserve in the expenditure of ink that left the most of his drawing area preponderatingly white, with the suggested expression of a number of outlines vignetting the composition and surrounding the portions more fully drawn in. These outlines were more often in the form of "shorthand" notes of the subjects portrayed, and so his work less often attained an exact precision of delineation — even when the artist later adapted his technic to the employment of washes of color or tone, that were always most cleverly employed to strengthen or "build up" the body of his sketches, and so complete the architectural suggestion of his designs.

Mr. Walter Hale's technic partakes somewhat of the characteristics of Mr. Peixotto. While starting as an architectural draughtsman, his first experiences being indeed undertaken under the guiding eye of Mr. Harvey Ellis, he has now too little leisure as an actor to provide him frequent opportunity for practising his talents in this direction; just as he is besides too often tempted into the use of the brush and color to have made his penwork exert much influence as yet on American architectural renderings.

Of those draughtsmen practising architectural renderings as a profession, Mr. D. A. Gregg is certainly best known in America, ordinarily confining himself to pen and ink, and drawing with

Fig. 9. Church Street, Windsor, Berkshire

Fig. 10. Asthall, in the Cotswolds

pencil renderings (than which no other medium is actually softer and more suggestive in expression!) and pencil or ink drawings filled in or tinted over with color; both of which developments, however, have done something toward removing Mr. Gregg from the competitive field of architectural renderings in pen-and-ink line. He nevertheless remains, partly of course by nature of his position as instructor at the Massachusetts Institute of Technology, as probably the person exerting the greatest amount of influence upon the rising younger generation of the architectural draughtsmen in America. Unfortunately, too many of these students appear to have merely assimilated his mannerisms, or copied his handling of lines, rather than having seriously undertaken to profit by his experience to aid in developing their own personality in handling these same mediums.

Abroad, besides such accepted masters as Daniel Vierge, Martin Rico, and others of their time, until recent years there has been little progress to record. Such renderings as those by Mr. Norman Shaw and the older English architects have been stiff, archæologic, and pedantic to a degree that would now certainly prevent them from being regarded by the public as acceptable substitutes for the halftone reproductions from photographic pictures,— which, of course, at that time, did not exist in its present perfected form,— just as the work of such French draughtsmen as Toussaint and others remained also too stiff and conventional to be of value in influencing the development of

pen draughtsmanship, outside of their own country and immediate following. Of late years, while the Continent has produced many architectural draughtsmen, yet their renderings have been as a rule so dominated by a particularly distinctive style of architecture (generally underestimated through America by an offhand characterization as "L'Art Nouveau!") that we have paid too little attention to its often wonderfully successful delineation of its own peculiar type of architectural design. Some of the German and Austrian architectural sketches of the day are nearly perfect for their technical expression of the curving lines and applied ornament of this prevailing architectural style. Oftentimes, indeed, these sketches are so obviously successful in rendering as to conceal from the eye, by their gracefully emphasized and flowing lines of composition, the defects of the architectural design they are supposed to express.

Fig. 11. Long Grendon, Buckinghamshire. Original 6½" Long

In England it is, however, of only comparatively recent years that the art of architectural rendering has been consistently revived. The field in that country has been so constantly narrowed by architectural subservience to the technical methods affected by Mr. Norman Shaw and his followers, which have always so operated as to restrict the profession to a mechanical and brittle technic of expression that is only endurable in the hands of a master artist, that the better known among recent renderers making a specialty of these sketches of architectural subjects have in every case come from another, if allied, branch of artistic growth, rather than rising from the architectural ranks, as seems to have been almost always the case in America — an example being Mr. Walcot, who from an etcher and painter came next to the rendering of modern architectural subjects. Of course, English draughtsmen have long had as examples their fellow-countryman Mr. Herbert Railton's drawings, but only the best of his work ever escaped from a certain over-mannered picturesqueness and an oftentimes rather annoying emphasis on meaningless sworls that sometimes became annoyingly mechanical. It was his influence, nevertheless, that probably can be recognized as having broken up the mechanical renderings so prevalent in England during immediately preceding years.

Fig. 12. In Margin. A Brook in the Garden

Fig. 13. In Margin. A Brook in the Garden

The one master pen draughtsman of recent years in England can nevertheless be said to have come from the architectural ranks, in the person of Mr. F. L. Griggs, whose training, at least in part, was an architectural one.

As almost always happens, the development of individual expression in any one art seems to be necessarily accompanied by a broad

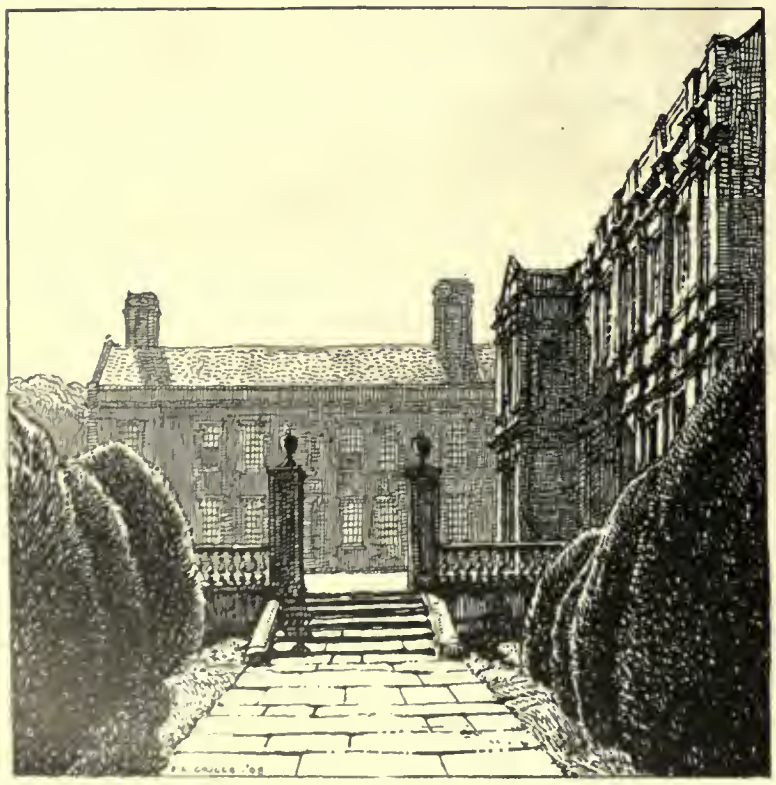


Fig. 14. A Flagged Terrace and Forecourt. Same Size as Original

Fig. 15. A Brook in a Garden. Reduced ¾" in Width

artistic outlook obtained only by acquaintance with the work of artists in other fields. No artist can become great until he has secured, through much experience, a critical faculty of self-analysis and criticism, that enables him to know exactly what effect he desires to obtain, and when he has best and most perfectly expressed it. In pen drawing, particularly, is this quality needed, because the pen design can never *exactly* reproduce any object in nature. The technic of pen drawing is concerned with the *expert suggestion* of those objects, never in an attempt exactly to reproduce them upon the paper! Paradoxical as this statement may sound, no student can begin to be successful as a pen draughtsman until he has learned that his attempt must be not so much to draw the object before him as to express it; not so much representation as interpretation. A simple touch of his pen, a jog, or a break in his drawn line, must indicate the crinkle of a Gothic trefoil along the sky contour of a spire, or outline it against the shadow of a window-opening. The more perfectly he suggests the *effect* of that break in an architectural outline, as it appears to the eye of a casual observer, the more perfect is he in the use of his chosen medium of expression, the pen. No draughtsman, in rendering a tree, attempts to draw the individual leaves; he strives rather to have each line of his pen follow some natural leaf or branch contour, so that he achieves a conventionalized suggestion of foliage that correspondingly recalls to the eye and the mind of the observer these same natural forms. He is the more successful the more his line-edges suggest the broken contours of the leaf or branch of the particular kind of tree he is attempting to delineate; just as his work becomes the more wholly artistic and pleasing the more it is possible for him to make these same pen lines decorative and beautiful in themselves. So the most perfect drawing or expression of a tree may be entirely lacking in artistic feeling, just as the most conventionalized outlines of a Turner print may be most satisfying and beautiful because of the inherent beauty of the pen-drawn line and the brevity in its suggestion of its subject. The greatness of the artist is largely shown by his intuitive ability to substitute outlines — or lines expressing shadow and texture — of the character to instantly express the subject as he intended. Such a draughtsman may disregard a more painstaking means of rendering his subject in favor of a simpler technic, largely because of the fact that he has already previously passed through that painstaking stage and should be capable of expressing himself easily with simpler, more direct, means. The possessor of a seemingly intuitive grasp of these characteristic lines or outlines will always be found to have achieved that skill in suggestion only by means of a painstaking study and carefully acquired knowledge in the delineation of the forms of nature. In pen draughting, too, it is always the desire of the intelligent or progressive draughtsman to express these natural objects in the fewest number of lines possible. Possibly no artist was more expert in this art than the late Phil May, whose sketches had a quality of simplicity, assurance, and apparent ease of rendering that would seem to have made them the outcome of a felicitous moment of inspiration; whereas they were, as a matter of fact, the result of the most painstaking and intelligent study in the careful elimination of unnecessary detail.

Fig. 16. Study of Barns at Westington, Gloucestershire

Fig. 17. East Hendred, Berkshire

To a person gifted by nature with the necessary faculties of self-criticism, self-study, and self-analysis, it depends only upon their natural bent to determine in what direction they may achieve success or reputation. These qualities are as much needed by the business man as by the artist; for in the

Fig. 18. A Carriage-drive to a Country House. Designed and Drawn by F. L. Griggs

artist they may achieve success as surely for the musician as for the singer; for the painter as for the pen draughtsman. Generally, the pen draughtsman will succeed the better the more that he is able to study and profit by the work of other artists, painters, sculptors, etchers — of whatever kind. Their lessons of composition he can benefit by as easily as he can be directly inspired by their bringing out of light masses by means of dark; of one color by the juxtaposition of another. All these means or methods have their similar technical parallels latent in the pen-nib. Particularly may the pen draughtsman profit by the study and appreciation of great etchings — the etchings of his contemporaries equally as well as the famous etchings of such masters as Rembrandt or Dürer.

Pen draughting, after all, requires a naturally precise and exact mind, as well as a thoroughly trained eye and hand; and an intelligence alert to perceive the exact definition of details of architecture and of nature. The artist of less definite temperament will much prefer the easier and more facile means of suggesting his subject that is possible with the use of the brush and washes of gouache or color. He even would probably prefer the pencil to the pen, because of the suggestive qualities resulting from the use of the former, which also permit, in most cases, of its greater appeal to the imagination, compared to the more definite and exact study of minutiæ required for an expression of the same subject by means of the hard, sharp, precise contrasts unavoidable with pen and ink.

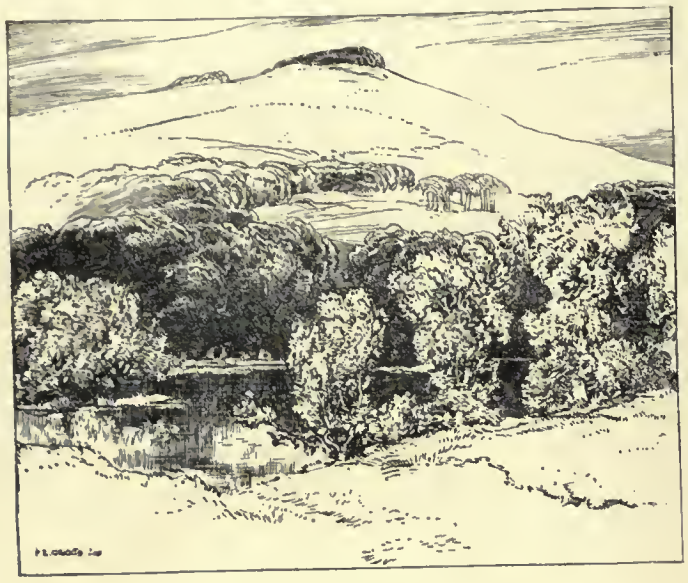


Fig. 19. Chanctonbury Ring, Sussex

Fig. 20. A Corner of the Playing-Fields, Eton, Buckinghamshire

Starting with what appears to have been an unusually full and complete knowledge of existing precedent in English architectural renderings, particularly the early nineteenth-century water-colorists,— many of whom drew for reproduction by the then best known and most popular medium of copper and steel plate engraving,— Mr. Griggs has undoubtedly greatly profited by the intelligent and understanding study of such men as Mackenzie, Nash, DeWint, and Cotman. Having in the first instance a perhaps less perfect knowledge of architectural forms, yet Mr. Griggs brought even to his earlier incidental perspective sketches an apparent acquaintance with and knowledge of examples of line-work that helped him immediately to achieve a freedom of rendering, and so seek for the more perfect means of line-expression outside of the conventional methods previously current in the English architectural office. Mr. Griggs has not allowed his methods to be influenced by the work of others — either among his contemporaries or his predecessors. The very evident sincerity in his work guarantees all this. His drawings never strive for any mannered or artificially noticeable means of expression; just as he is as evidently perfectly familiar with the best work and traditions of his chosen vocation. It must have been largely through his own individual appreciation of such line-products of preceding years as the etchings of Rembrandt and other masters that he could realize the possibility of developing a pen technic quite different from that upon which the majority of contemporaneous renderers began modifying their work — and at the same time different from that of any of the earlier masters of the pen, such as Rico and Vierge, for instance.

Fig. 21. End Piece from "Highways and Byways in Hertfordshire"

For a time, Mr. Griggs found occupation in the making of renderings of work being designed in the English architectural offices. At this period he hesitated between undertaking architecture as a profession or continuing work as an artist, and it was upon the advice of his friend Mr. C. E. Mallows (with whom he had worked) and Mr. Joseph Pennell that he continued rendering perspectives, until, from that comparatively narrow and somewhat unpleasantly restricted class of work, Mr. Griggs soon passed into the more general field of book-illustration — apparently by preference still particularly concerning himself with a number of works on travel, where architectural subjects predominated. Yet those progressive transitions had only been made possible by his sincere and consistent study of the accessories natural to those architectural subjects with which his first work had to do; in the course of which it became apparent that he possessed a knowledge of architectural form and proportion and a felicity of expression only to be explained by the careful study and analysis of foliage and landscape forms, as well as by a natural appreciation of their beauty. As a result, he was better fitted than his contemporaries to add to the architectural sketches that came naturally within the scope of such volumes as "The Highways and Byways" of England, for instance, those other scenes where the sketch was entirely restricted to land—or water—scape, or where the importance of the architecture would be minimized, or was naturally dominated, by its natural surroundings.

Almost his earliest published work indicated that, either by training or natural bent, he possessed a strongly dominating artistic sense; and possibly the extent to which his drawings

succeeded in entirely satisfying both the architectural student and the ordinary reader, as well as the artist and editor, is to be best explained by the nearly perfect combination of these two branches of training in the development of a single individual. They at least made it evident that what he had learned of architectural forms had been ably supplemented by a good deal of early sketching in pen and ink from nature, including many studies of tree forms, and a thorough acquaintance with the essential elements of his daily task. It is somewhat of a moot point in architectural education as to how far the course of study of the artist and architect can run side by side, or even along the same general lines. In the treatment of the subjects undertaken in our public-school systems or universities, it is coming to be generally recognized that specialization is now undertaken at perhaps too early an age. Undoubtedly the architect could obtain a great amount of benefit from extended courses of study in drawing from life and the cast, that would be exactly the same as the usual early training of the artist. Such study would teach him proportions of outline, of *chiaroscuro*, of modeling the surface, that he can obtain in no other way in so short a space of time. Drawing from life develops a most wonderful appreciation of line and outline, of proportion and composition, of the grouping of parts in perfect relation to the whole, that can never otherwise be learned by the ordinary process of architectural study in so perfect a way. On the other hand, after a certain point, in the study of oil and water color the artist fails to develop the exact precision that is necessary to the architectural expression of form. Unfortunately, by abandoning this breadth of foundation the modern architect has most undesirably narrowed his field of development, until he has come almost to disregard the value of color in his compositions — a defect that he has at last begun to realize, and that some individuals are striving to correct in themselves. It is one of the principal values of the modern architectural work of Europe that color is being employed with a simplicity and success that would never be conceived of in the wildest dreams of the English or American architectural designer.

Fig. 22. Clare College from Bridge, Cambridgeshire

Fig. 23. Burwell Church, West End, Cambridgeshire

Fig. 24. Over, Cambridgeshire

Sketching from nature, to be valuable, must also be exact; and the use of the pencil, particularly the soft pencil, is therefore debarred wherever possible! Indeed, the chief attraction of most pencil sketches lies in the incomplete or "gray" line that occurs from the tool leaving the paper while still moving in the general direction of the form outline that is being delineated, without exactly expressing or defining that form; as is an absolute essential with pen and ink, where no gray line is permitted, and the artist must draw — or fail to draw! — the form he has set himself to delineate. This is particularly the case with the study of foliage and trees, and Mr. Griggs' restriction of his medium to pen and ink, or a pencil with a hard lead, undoubtedly was of tremendous importance in assisting him from the first to develop a definite and characteristic style of his own.

It should also be obvious that, throughout this entire period, the artist's personal delight in the use of color had never been entirely set aside. Even the simplest of his pen sketches indicate an appreciation for color and sunlight rarely found in the work of the pen draughtsman — let alone the draughtsman of architectural subjects. These qualities he possesses in addition to an insistent feeling for the picturesque that, in architecture, sometimes can even be made to express that romanticism of appeal that exists in paintings of the highest type. It cannot also be entirely chance that has led him, in so large a proportion of his subjects, to deal with those romantic architectural periods that find their most frequent expression in the Gothic architecture of his own country's churches and manor-houses. These natural tendencies have occasionally found an even more satisfactory individual expression in color-paintings of one type or another; and yet these products, as well as Mr. Griggs' etchings, have remained limited in number because of the insistent demand from publishers for his illustrative work. It remains all the more to Mr. Griggs' credit that he has never slighted nor attempted to commercialize in any way his output in this direction. The mere

list of his books that is appended altogether fails to indicate the tremendous amount of work that Mr. Griggs has accomplished within a comparatively short space of time. Macmillan's "Highways and Byways" series, for instance, is illustrated with a thoroughness unusual in book publication; but even among these volumes few possess that wealth of illustration that is to be found in those that have been illustrated by Mr. Griggs. When a single issue, for example, contains one hundred illustrations, and when those illustrations have been obtained at the great personal pains and expenditure of time necessary to traverse an entire English county, with allowance for days of rain or shadow when the desired aspect is not to be found, it is apparent what extensive drains upon his time, patience, and abilities have been effected by a single commission — and Mr. Griggs has already illustrated not one, but nine, of the twenty-two volumes either announced or already issued in this series; and as these commissions have extended over exactly ten years of time, it becomes evident that the results have been eminently satisfactory, both from the point of view of the publisher and the public!

Another factor enters into the work of this artist. When many illustrators nowadays are content to work from photographs, Mr. Griggs' invariable practice has been to study his subject carefully and fully on the spot, making his finish drawing later — a process in which he firmly believes, because of the opportunity it provides the artist to go through a more or less subconscious process of selection or rejection, as to details both of subject and treatment.

Fig. 25. Almshouses at Quainton, Buckinghamshire

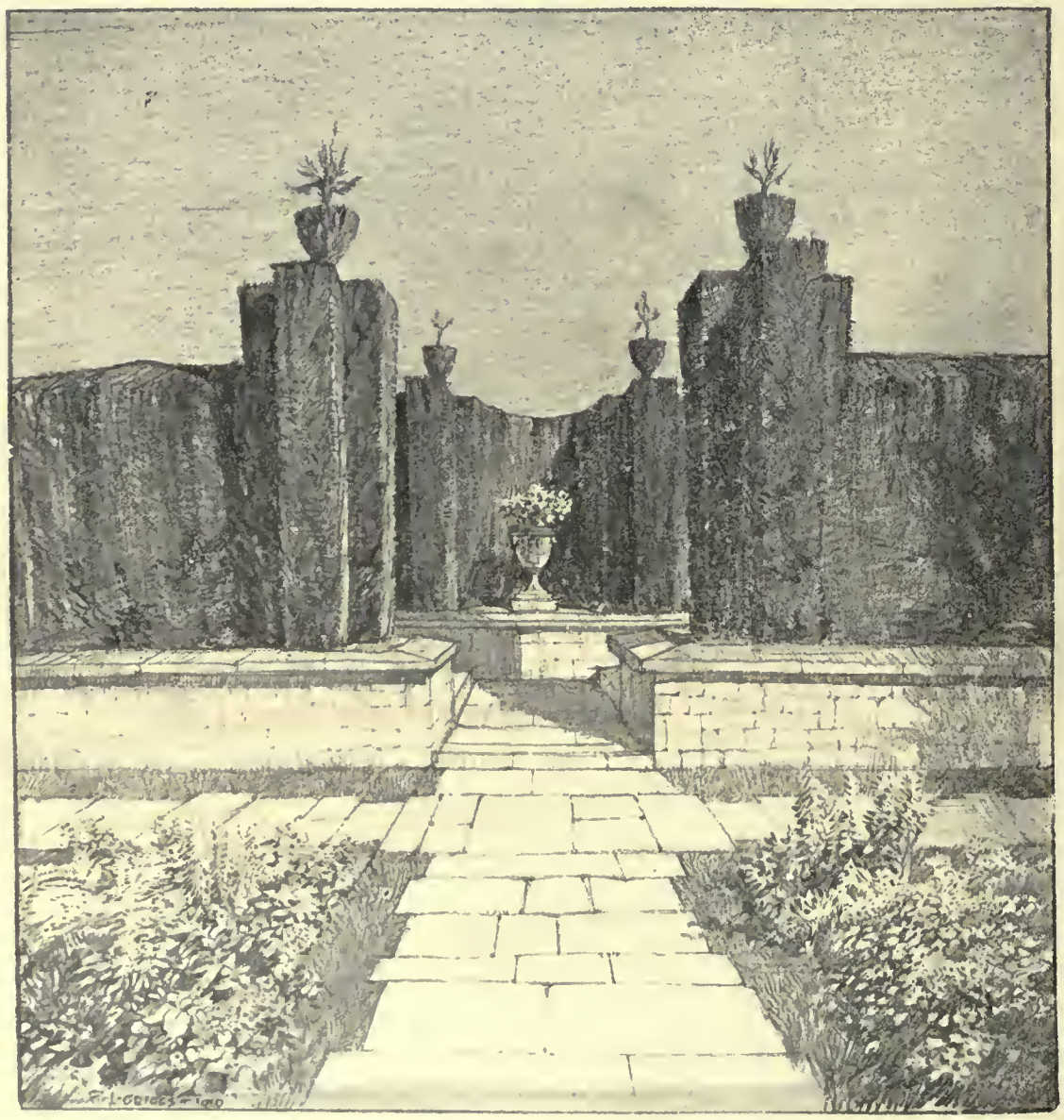


Fig. 26. Entrance to an Enclosed Flower-garden. Designed and Drawn by F. L. Griggs

Many of Mr. Griggs' later drawings have, however, been made entirely on the spot — even in such a complicated, minute, and extensive piece of work as the view of Oxford from the top of Magdalen Tower that was at the head of the prospectus of Mr. Aymer Vallance's "Old Colleges of Oxford," sent out recently by Messrs. Batsford, and Scribner's Sons. The painstaking perfection of technic in these drawings (which attribute may be hinted at in disclosing that Mr. Griggs occasionally indulges in "miniature painting," as well) can be fully realized only by an examination of the original drawings themselves. Whereas we have become accustomed, in the exhibitions of most artists' work, to the tremendous deficiency in scale existing between the original drawing and its reproduced counterpart,— extending sometimes to the reproduction occupying only one-sixteenth or twenty-fourth of the area of the original drawing,— when it is realized that many of Mr. Griggs' illustrations (such a one as the Oxford drawing just referred to, for instance) have been given *less than one-half reduction* by his publishers it becomes at once evident what exceptional pains have been taken in their precise draughtsmanship. For the purpose of showing most explicitly the technic of this artist, we are in this issue reproducing several drawings at their exact original size, so that the aspiring draughtsman can have an unusual opportunity of studying at full size the pen-strokes of these compositions, while the credit given in each case to the volume in which the reproduction appears makes it possible for him to compare the original with its reproduction — than which ex-

PLATE LXXV

INTERIOR

CHURCH OF ST. EDWARD, HOLBEC, LEEDS

THE LATE G. F. BODLEY, ARCHITECT

THE ARCHITECTURAL REVIEW

INTERIOR

CHURCH OF THE ANNUNCIATION, BOURNEMOUTH, HAMPSHIRE, ENGLAND

G. GILBERT SCOTT, ARCHITECT

230

PLATE XXXVII

DINING-ROOM

ARDENRUN PLACE, LODSTONE, SURREY, ENGLAND

ERNEST NEWTON, ARCHITECT

THE ARCHITECTURAL REVIEW

DRAWING-ROOM CHIMNEY-PIECE

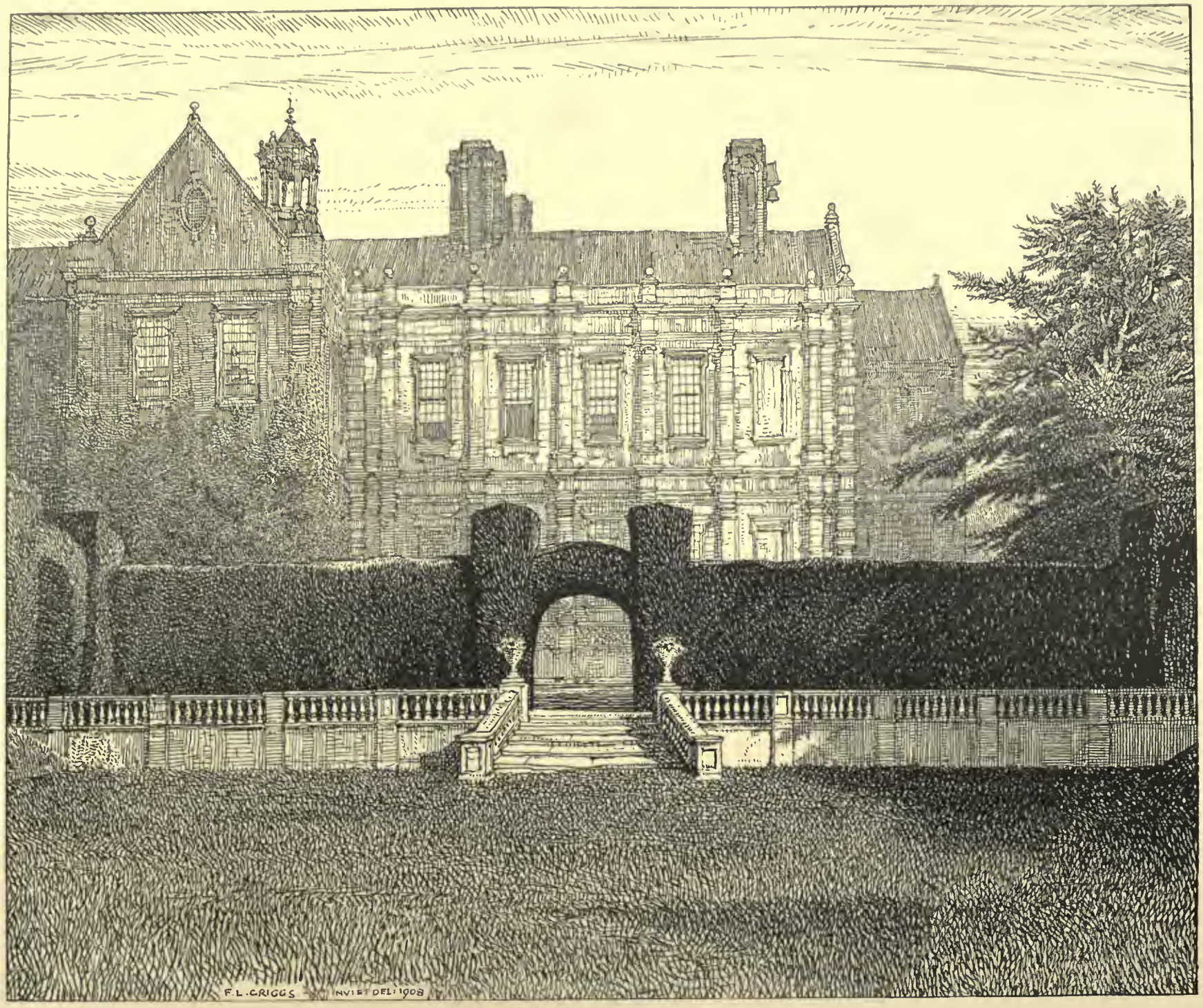
LIBRARY CHIMNEY-PIECE

PLATE XXXVIII

THE ARCHITECTURAL REVIEW

ALTERATIONS AT SHOTTESBROOKE PARK, MAIDENHEAD, ENGLAND

DUNN & WATSON, ARCHITECTS

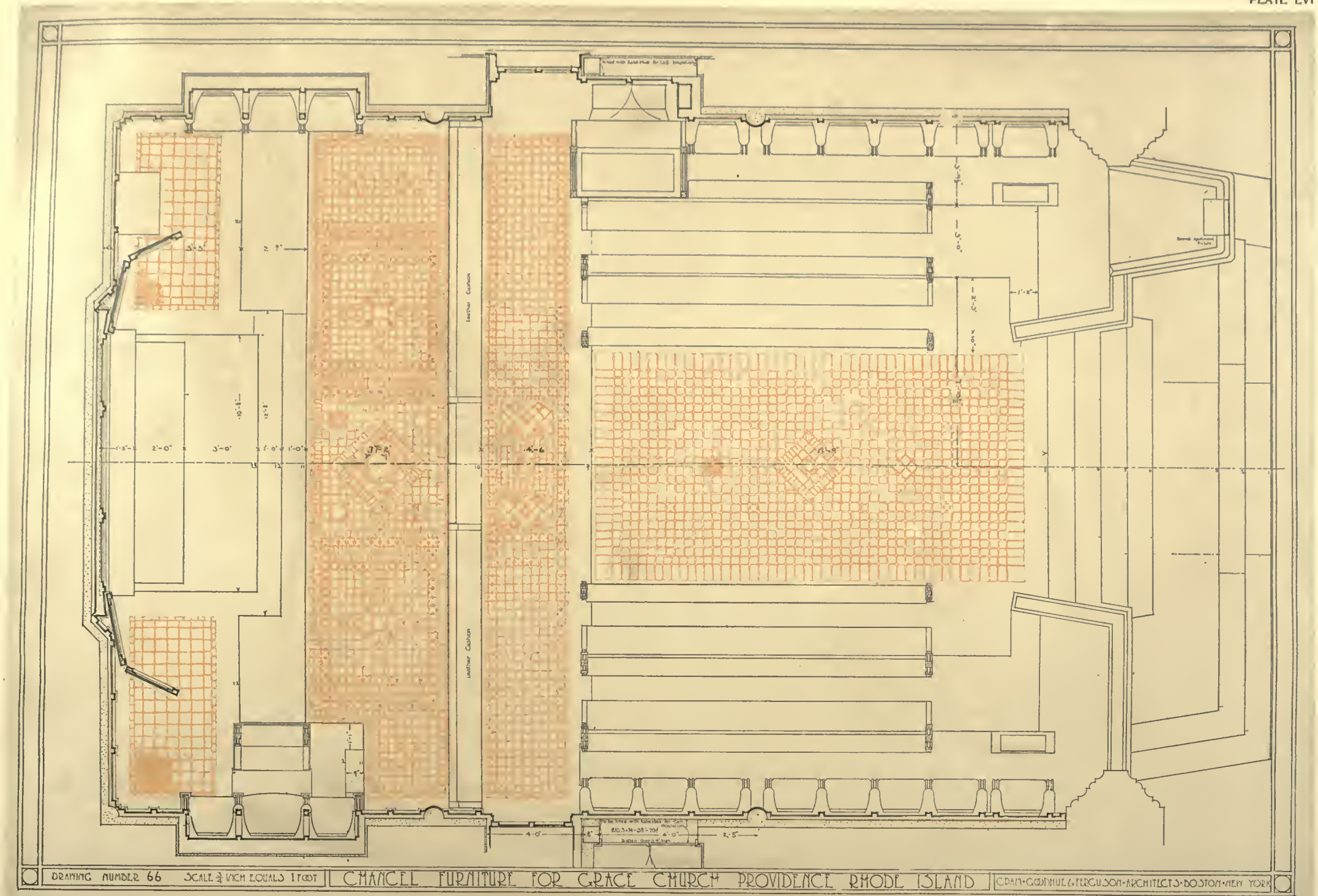


A GREEN FORECOURT

DESIGNED AND DRAWN BY F. L. GRIGGS

A HILLSIDE HOUSE AND GARDEN

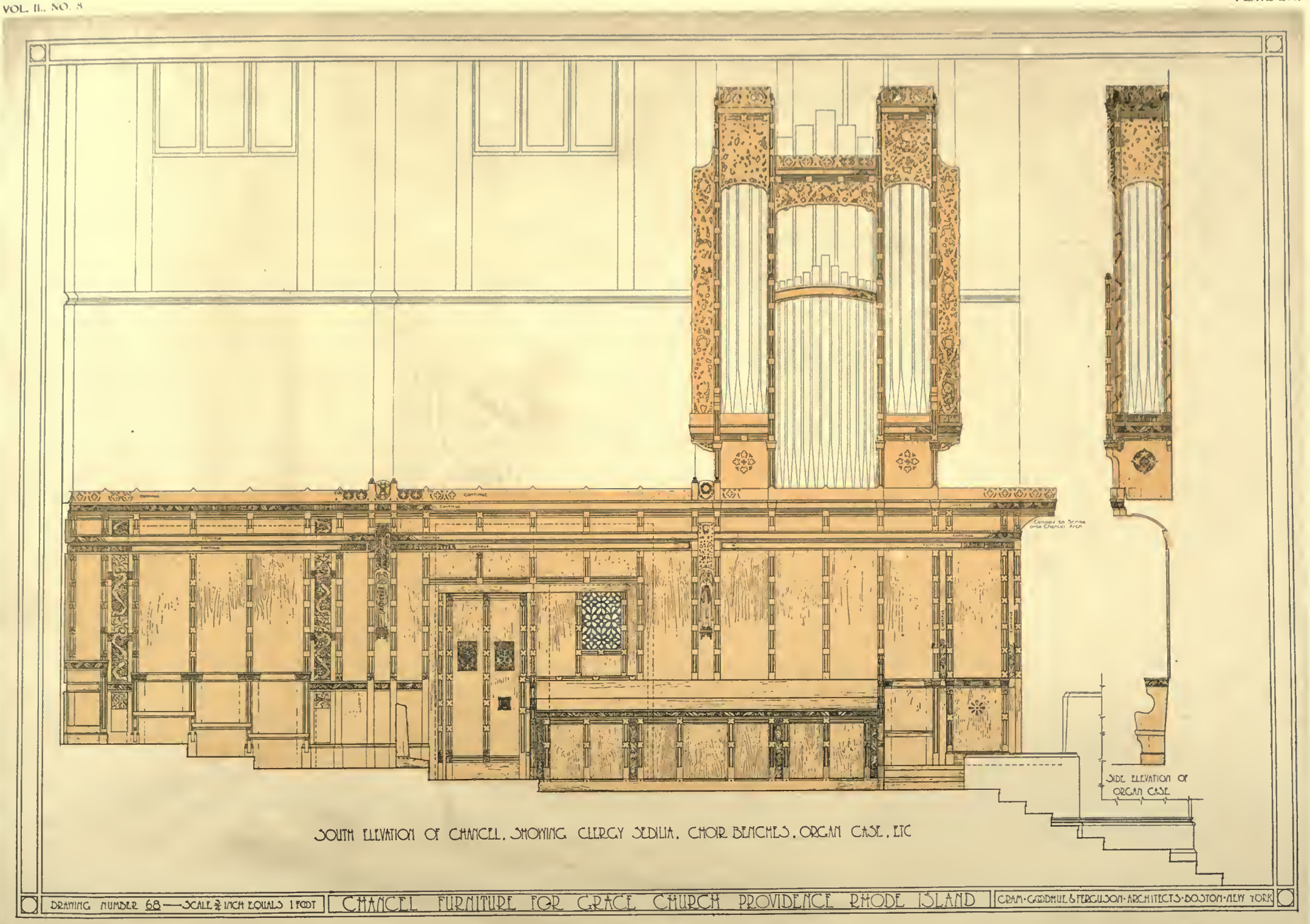
DESIGNED AND DRAWN BY F. L. GRIGGS



PLAN

CHANCEL FURNITURE FOR GRACE CHURCH, PROVIDENCE, R. I.

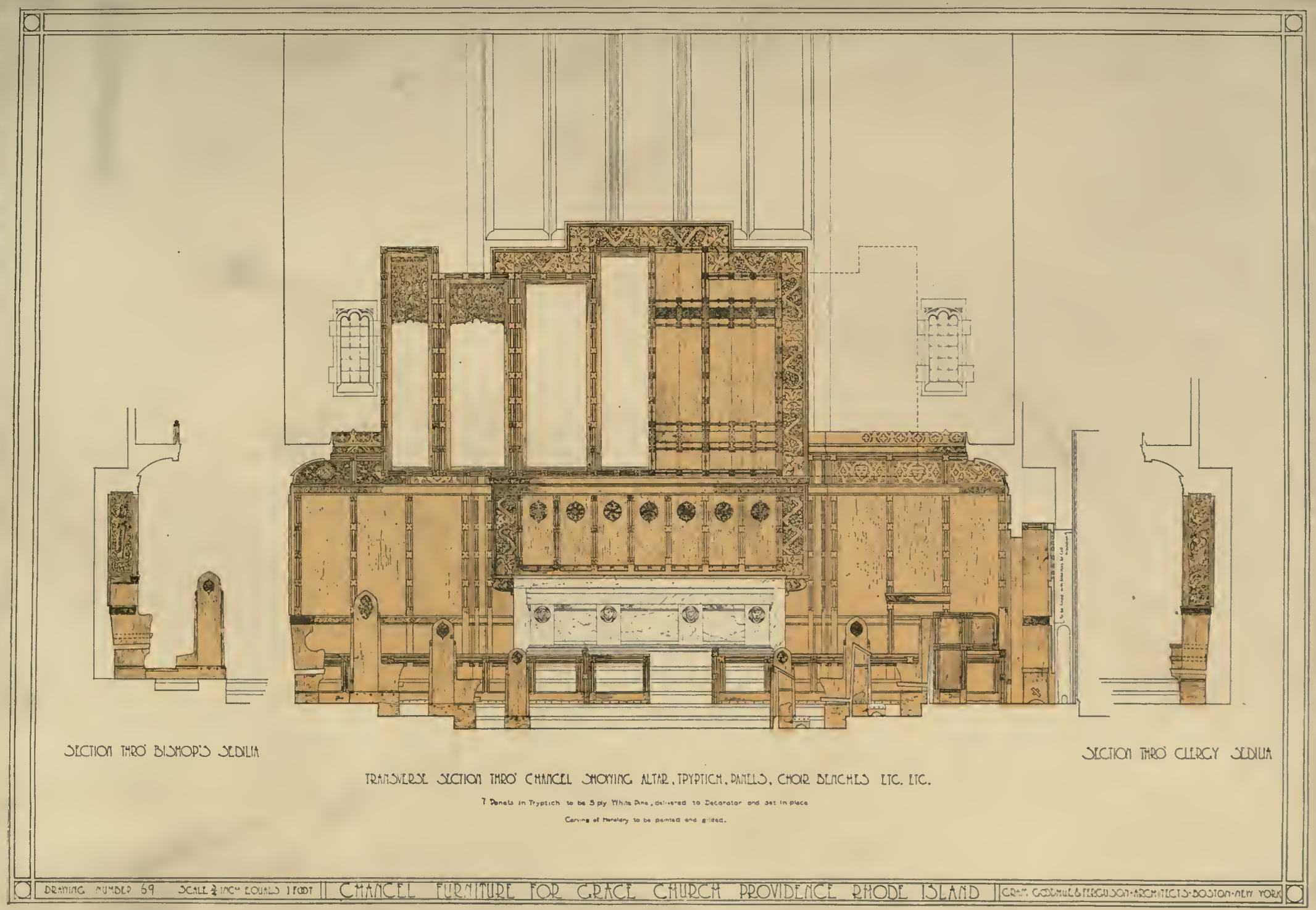
CRAM, GOODHUE & FERGUSON, ARCHITECTS



ELEVATION, RIGHT SIDE OF CHANCEL

CHANCEL FURNITURE FOR GRACE CHURCH, PROVIDENCE, R. I.

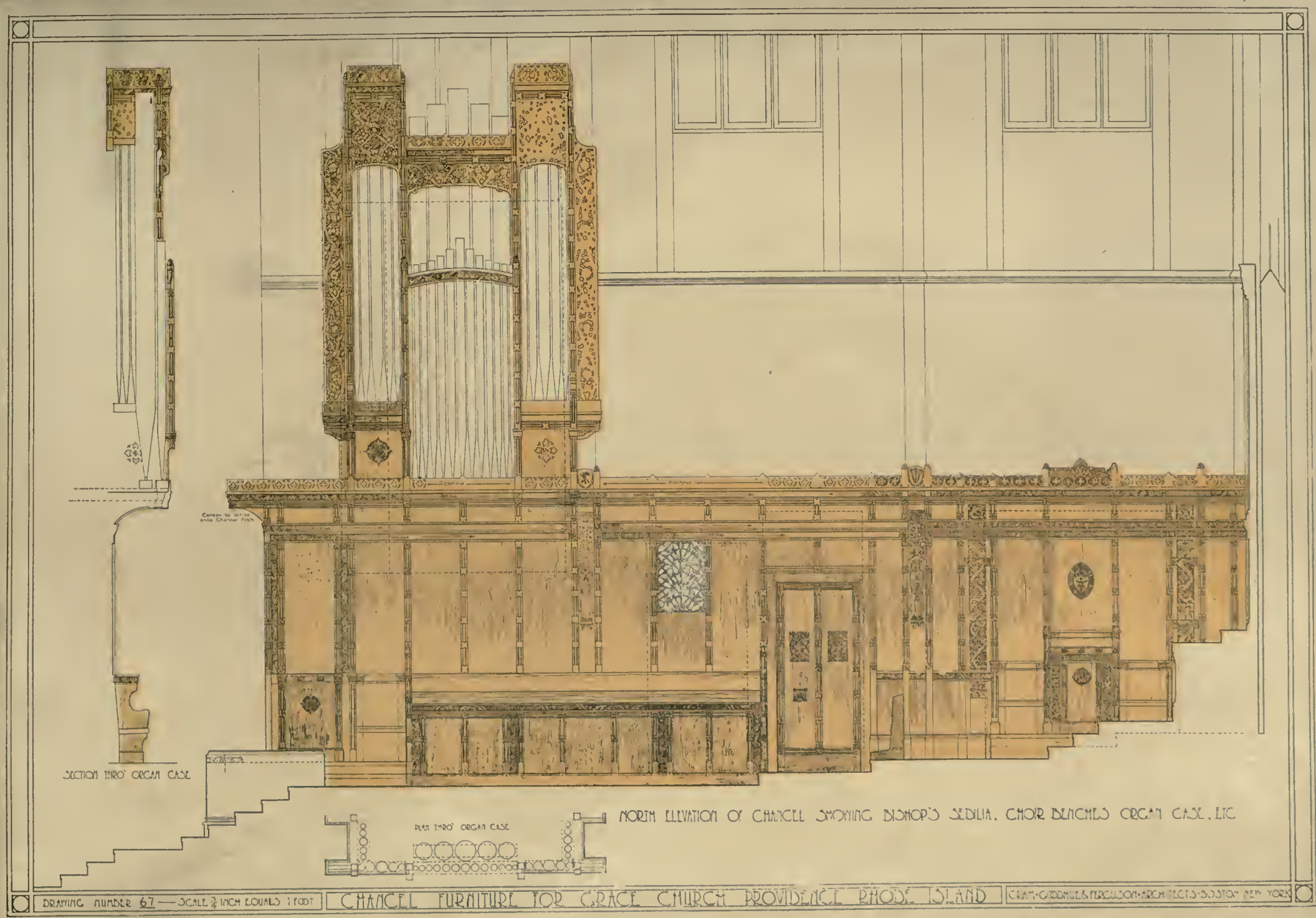
CRAM, GOODHUE & FERGUSON, ARCHITECTS



ELEVATION, END TOWARD ALTAR

CHANCEL FURNITURE FOR GRACE CHURCH, PROVIDENCE, R. I.

CRAM, GOODHUE & FERGUSON, ARCHITECTS



ELEVATION, LEFT SIDE OF CHANCEL

CHANCEL FURNITURE FOR GRACE CHURCH, PROVIDENCE, R. I.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

OLD LONDON

AN ORIGINAL COMPOSITION BY F. L. GRIGGS

TERRACE STEPS AND TOPIARY WORK

DESIGNED AND DRAWN BY F. L. GRIGGS

A GARDEN WALL AND RIVER GATE

DESIGNED AND DRAWN BY F. L. GRIGGS

VIEW FROM KITCHEN GARDEN

FRONT OR ENTRANCE COURT

BERRYDOWN COURT, OVERTON, HAMPSHIRE, ENGLAND

E., L. LUTYENS, ARCHITECT

VIEW ACROSS SOUTH LAWN

SOUTH GABLES AND TERRACE GARDEN

BERRYDOWN COURT, OVERTON, HAMPSHIRE, ENGLAND

E. L. LUTYENS, ARCHITECT

ALTAR

VIEW ACROSS TRANSEPT

RESTORATION OF KILMUN PARISH CHURCH

P. MACGREGOR CHALMERS, ARCHITECT

THE ARCHITECTURAL REVIEW

ALTAR AND REREDOS
ST. MARY'S CHURCH, DOUGLAS, ENGLAND
G. GILBERT SCOTT, ARCHITECT

ALTAR AND REREDOS
ST. JOSEPH'S CHURCH, SHERINGHAM, NORFOLK, ENGLAND
G. GILBERT SCOTT, ARCHITECT

perience, if sufficiently carefully undertaken, nothing can be more instructive or valuable to the young draughtsman. The student should, however, also bear in mind that these reproductions do rather less than justice to the artist and his drawing, as something is always lost in both delicacy and nervousness from the original. It is liable to appear both coarser in aspect and heavier in line; hence the very real, practical reason that exists for *some* sort of reduction from even the most beautifully drawn original.

But, after ten or a dozen years of one's life, mostly given to the rendering of foliage as an incidental or essential part of the picture, it can easily be conceived that both mind and fingers would become somewhat tired with the more persistent detail necessary to consistently and masterfully continue to portray these forms. Possibly it was this that unconsciously caused Mr. Griggs, in the last issue of the "Highways and Byways" series, to fall back upon the pencil as a delineative medium; yet these pencil drawings still remain, so far as the architectural forms are concerned, as exact and precise as his pen drawings that have gone before. Perhaps so much cannot be said of their foliage treatment, which relies more upon suggestion than was previously the case; but Mr. Griggs has already given his distinctive contribution to the world in the wonderful series of depictions of trees and foliage accessories that are contained in his published pen drawings — and consequently this relief should not be grudged him, the more especially as it undoubtedly presages a later return on his part to an even more painstaking rendering of foliage, although it seems now most probable that those renderings will take the form of etchings rather than drawings made by the pen. It is easy to see how an artist, after having worked for years with the crispness of line so characteristic of Mr. Griggs' work, would occasionally desire to turn to the bite of the etching-needle as an inevitable and natural step in progress. It is of interest, then, to know that his admiration is more for the etchings of the earlier masters — Claude, Piranesi, or Rembrandt — than for those of the modern school; although the work of Méryon, Haden, Palmer, and Bone — all moderns striving to attain the standards of these earlier artists — appeals to him for that very reason.

Fig. 27. Peterhouse Wall, Coe Fen, Cambridgeshire

These pencil drawings of Mr. Griggs have only recently been made available for illustrative purposes, through the perfection of the science of photo-engraving

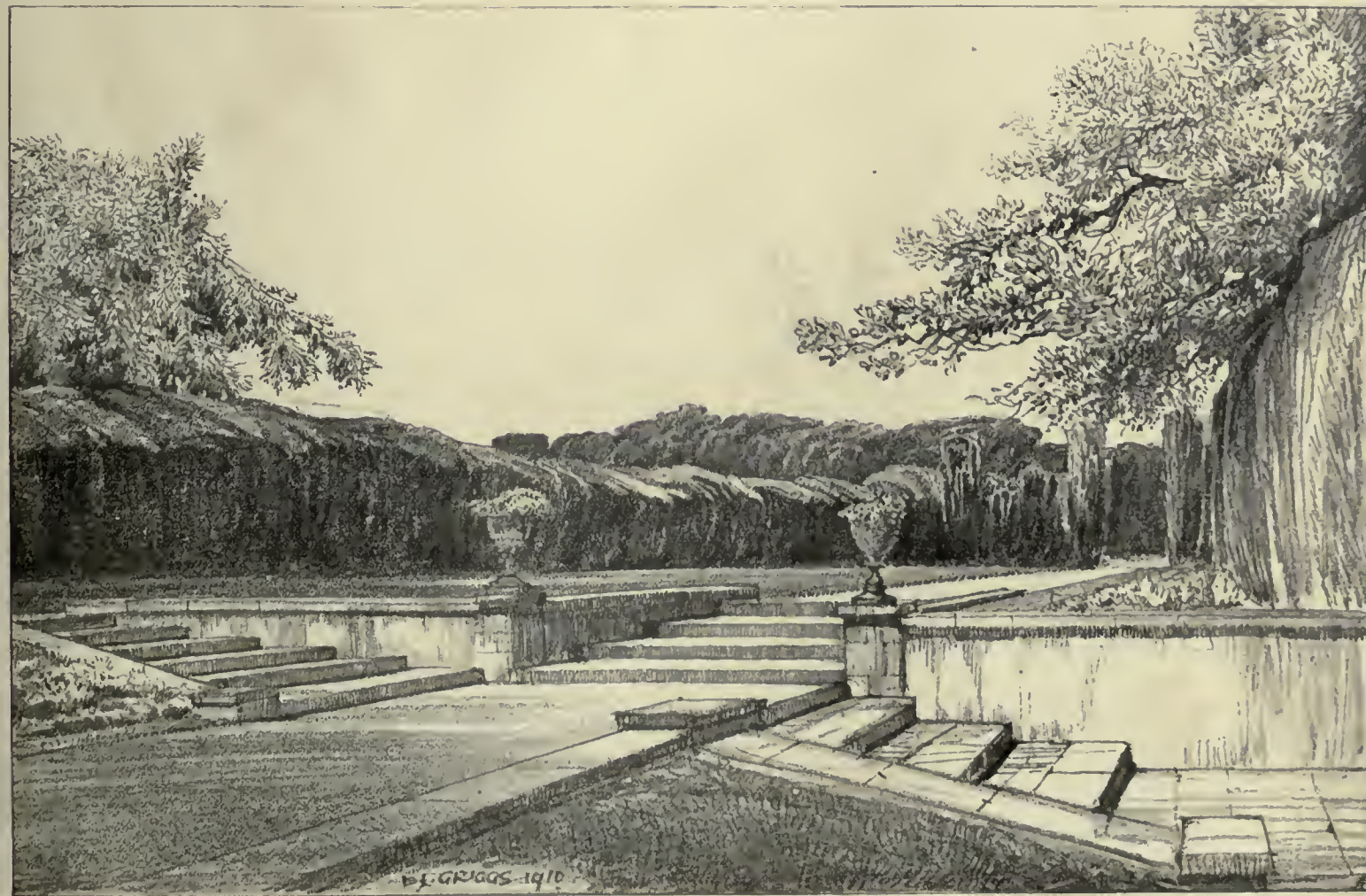


Fig. 28. Scheme for a Lawn. Designed and Drawn by F. L. Griggs

now attained in some of the continental houses. Most of the blocks from which these pencil drawings are printed were made in Vienna, where the art has been so carefully developed that they appear to be able to retain the most delicate values of the artist, even on the most minute blocks, in a way that rivals, even if it does not sometimes excel, the successful reproduction of ordinary line-drawings by the regular zinc line-plate processes to which we are accustomed in our magazines and books. These few illustrations of pencil drawings are included in order to complete the showing of Mr. Griggs' abilities and work. It is not to be expected, however, that any artist can ever completely express his abilities in illustrative work; even such a commission as is provided by the "Highways and Byways" series being often lacking in those appeals to the imagination that obtain the spontaneous response essential to the work of art, whether it be great or little. Indeed, these commissions demand a certain literalness in the drawing that must often irk the creative artist; it must often happen that a finer sense of composition has to be set aside, in the mere literal response to the demand for the reproduction of actual scenes that, in many cases, will be criticized by people entirely lacking in any standard of art outside of the camera, but who may happen to be familiar with the original scenes of the particular list of illustrations which has been laid out for the artist by the author. There can be no question of the great value added to these volumes by these pen drawings, that are fitted to "stand up" in contrast to the text type, in a way that is not to be expected of the half-tone photographic reproduction, nor even so much from the reproduced drawing of pencil lines. It must often be that Mr. Griggs has found scenes far more picturesque and more appealing than those required of him for their literary or historical interest, or even those picked out by the author as picturesque during his tour of his chosen county. Mr. Griggs, by forcing himself to draw at a scale so near that of the reproduction, manages to avoid much of the loss that ordinarily occurs between the original and its publication—due to defective processes of reproduction, to cheap paper and worse printing, which always intervene between the artist and the result that is only seen by the public. So inadequate are these results that many draughtsmen consider any serious effort at illustrative work is nearly useless. These drawings of Mr. Griggs disprove that pessimistic point of view. They show themselves to be serious work, in the first place, because of the sterling quality of their craftsmanship; because their author evidently strives neither to make his picture showy nor startling; because, while recognizing technical limitations inherent in the pen-and-ink line, he nevertheless is able to add so much of feeling, of imagination, to what he must often himself consider as a simple topographical rendering of his set subjects, — a rendering which he has, nevertheless, striven to make truthful and sound, so far as he has considered it artistic and possible to carry it.

Fig. 29. Sketch of a Demolition, Gloucestershire

A long-deferred visit was finally necessary to bring out from Mr. Griggs' cupboards a number of sketches that, being not drawn "to order," seem — as often happens — even better to express his natural and felicitous directness of drawing than the more carefully finished compositions selected from his published work. Among these sketches are two done in a wash of brownish, reddish tone, that, in color-value at least, recall the once familiar work of Prout and John Sell Cotman! Of a wealth of ink-line thumb-nail sketches—of farm-carts, barns, old sheds, and out-buildings, fast tumbling into ruin; yet expressed in so sympathetic a fashion that they would rival the most expert drawings of Phil May himself — it was impossible to persuade Mr. Griggs to surrender a single example. But in their stead, he volunteered an equally interest-

Fig. 30. Cottages at Great Nessex, from "The Story of Emma, Lady Hamilton" (Macmillan Co.)

ing but altogether different sketch of a demolition, showing an old farm-building partly torn away; and this sketch, despite its simplicity, has yet all the precision and exactness of a most elaborate drawing.

When we were young Herbert Railton was one of those modern masters of the pen most constantly held up as a model before our budding imaginations. In "Coaching Days and Coaching Ways" there was one showing a fortified gate at the end of a street vista, where the beautiful gray rendering of the distance was nevertheless sparkling with color. Look, then, at Mr. Griggs' drawing of Olney Church tower! Is there not atmosphere, color — yes, and texture, too? — all in addition to a crisp, sparkling preciseness of pen-line that is a delight in itself, for its very certainty and masterfulness. And the interior of Wing Church — has it not a mystery, a beauty and depth of color and gloom, that attains a nearly perfect expression of the subject, and hints at no limitations of instruments or line? But these qualities are inherent in all of Mr. Griggs' renderings! Note but the indication of materials in Offley St. Legers Church, in St. George's Chapel at Windsor; the rendering of the big yews beside Milton Keynes Church — and the rustic idyl suggested by the shepherd and his flock! What a beauty of composition exists in the drawing of Wytham in Berkshire; the peace and quiet of an English gloaming in the long perspective and huddled roofs of Newport Pagnell! The romantic mystery enveloping Asthall (would that some publisher would give to Mr. Griggs the opportunity to make a series of drawings to illustrate "The Fall of the House of Usher"!) in the Cotswolds may not always haunt those gables, but Mr. Griggs has seen it there and caught it for us. For studies in foliage suggestion — and perspective! — let the student attempt to copy the drawing at the top of page 226; the street in East Hendred (page 227) or the Playing-Field at Eton (page 228); or even the trees beside the Cam shown in the familiar view of Clare College "Back" at the top of page 229, among his pencil reproductions. Perhaps even more instructive are the pencil renderings of foliage on page 231; while the drawing of the Quainton Almshouses is one of those that has always most delighted the writer. Not only is it a wonderful and satisfying study of foliage and architecture, but note how well it expresses character of material, and distance in the corner of the church tower peeping over the trees; the general sagging unevenness of the brick almshouses and their lichen-covered roofs! — or the thatched roof and plaster walls of East Hendred (on page 227) against the distant oaks; the poetic quality of the old stone barns at Westington, above, and the country-like vistas of the sweeping carriage-drive below. The sketch of the "demolition" is a "study" that shows, as well any single sketch could, the temperamental characteristics of the artist.

Fig. 31. Rood Tower, Lincoln. Pencil Study

To the architect, about the most interesting group of Mr. Griggs' work is to be found in a number of sketches undertaken by Mr. Mallows and Mr. Griggs, more or less in collaboration, of imaginative architectural subjects. A number of these were published in *The Studio*, for a period extending over a year or so, and should shortly be published in book form; but several others have, from time to time, been made by the artist, and in no other instance perhaps is better shown the natural bent of his temperament in the balancing the architectural suggestion with its due proportion of natural accessory and environment. The writer, indeed, suspects that the ordinary architect can find more useable material of value from this series of Mr. Griggs' sketches than from the entire set of the "Highways and Byways" illustrations! It is a personal experience that indicates this fact, as the design of a house under way at the time these sketches were appearing was much influenced by a combination of two or three of these drawings of picturesque English cottages that Mr. Griggs had contributed to the series at just about that time,— even to the extent of suggesting, almost line for line, two of the chimney-cap treatments, which were incorporated into the Tyler house, on Cotswald and Buckminster Roads in Brookline! It is interesting to reproduce from the margin of one of these sketches two little studies, as we have done upon another page (226). One indicates the

Fig. 32. St. Alban's Abbey Church, Southeast View, 1885, Hertfordshire

slightest pencil layout of a floor-plan, a garden, and a stream meandering through an estate; such as *might* have been given as a school architectural problem — just the briefest pencil-note to prove a suggestion or guide to the artist in the arrangement of his composition. Another sketch shows a little "thumb-nail study" of a house of this same plan, dominated by an English church tower, with the stream and garden portion practically eliminated, that occurs in one margin of the drawing, hardly exceeding a total width of one and one-half inches, which is interesting to compare with the finished sketch — where the picturesqueness of the house has been apparently modified by a staider second thought, the dominating church tower removed, and a more extensive foreground, indicating the brook and garden hedge, added to complete the picture!

To this same *Studio* series of imaginative sketches, too, belong several of the drawings illustrated in the plates. Such is the attractive composition of quoined chimneys and gable walls entitled "A Garden Wall and River Gate." Such, also, is the pencil drawing of the gigantic square-clipped yews forming a long, green *allée*. To this series, too, belongs the truly marvelous drawing of a stone-gabled manor-house, with its entrance gateways and yew-arched hedges; which drawing is shown at the exact size of the original, along with another superb rendering, giving another view of a very similar subject, entitled "A Green Forecourt." These drawings, with the large composition drawn for the Shakespearian exhibition at Earle's Court, entitled merely "Old London," are considered to be among the best products of the artist; and will undoubtedly long remain classical examples of the English art of pen-rendering, establishing high-water marks of endeavor to stimulate the rivalry of followers and contemporaries.

The engraving of the drawing showing a carriage-drive, on page 227, excellently reproduces the character of the original. Its very slight reduction from the original size of the drawing—about an inch —corrects thicknesses of line, without losing detail in the drawing. The "values" have all been kept remarkably well throughout the picture. Long Grendon is another drawing that is here shown with but slight reduction. The pen-and-ink drawings on Plates LIV, LV, and LXI are all shown at the actual size of Mr. Griggs' drawings; and the one last mentioned was intended to be reproduced at a four-inch width, and it was drawn out only two and a half inches wider, —or a total of six and a half inches wide! The three sketches

Fig. 33. Gilston Elms, Hertfordshire

Fig. 34. At Wallington, Hertfordshire

Fig. 35. Church Gates, Hitchin, Hertfordshire

upon this page are taken from a single volume of the "Highways and Byways" series, in Hertfordshire — which many regard as exhibiting the best work that this artist has done for these volumes.

Do not such original compositions as some of these drawings last mentioned — taken along with the series of *Studio* drawings — presage a possible rather unusual development into the architect, from the artist? Can Mr. Griggs for long resist the temptation to attempt to realize in permanent materials some of the picturesque compositions he so felicitously imagines in his sketches? May we not look forward to the time when we can reproduce photographs of actual gardens and estates designed and drawn — though in a different medium—by Mr. Griggs? We could assuredly better leave in his hands than those of many "architects" the restoration of old houses in those parts of England where he has come to be so thoroughly at home!

A Partial Bibliography of Volumes containing Mr. Griggs' best illustrative work would include:

1900. Seven Gardens and a Palace (John Lane)

1900. The Chronicle of a Cornish Garden (John Lane)

1900–1901. Stray Leaves from a Border Garden (John Lane)

1900–1901. Highways and Byways in Hertfordshire. (The first of these series to be illustrated by this artist.) (Macmillan)

1902. The Sensitive Plant (John Lane)

1902. Highways and Byways in London (Macmillan)

1902–1903. Highways and Byways in South Wales (Macmillan)

1903. Highways and Byways in Sussex (Macmillan)

1904. The Balliols and the Royal Manor of Hitchin (Macmillan)

1904. Memorials of Edward Burne-Jones

1904–1905. Highways and Byways in the Cotswolds (Macmillan)

1905. A Book of Cottages and Little Houses (Batsford)

1906. Highways and Byways in Berkshire (Macmillan)

1907. Highways and Byways in Buckinghamshire (Macmillan)

1908. Architectural Gardening (The Studio)

1909. Highways and Byways in Cambridgeshire (Macmillan)

1909. Lady Hamilton (Macmillan)

1910. The Old Colleges of Oxford (Batsford)

1910. The Collected Works of Wm. Morris (Longmans)

1911. Life of G. F. Watts

1912. Highways and Byways in Lincolnshire (Macmillan)

1912. A History of Eton College (Batsford)

The Architectural Review

New Series, Volume II, Number 8

Old Series, Volume XIX, Number 8

AUGUST, 1913

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PLATES

PLATES LIV., LV.—ARCHITECTURAL PEN DRAWINGS BY MR. F. L. GRIGGS.

PLATES LVI.–LIX.—CHANCEL FURNITURE FOR GRACE CHURCH, PROVIDENCE, R. I. (PLAN AND ELEVATIONS)—CRAM, GOODHUE & FERGUSON, ARCHITECTS.

PLATES LX., LXI.—ARCHITECTURAL PEN DRAWINGS BY MR. F. L. GRIGGS.

IT seems appropriate in this month's issue to mention first upon this page that this month occurs the one hundred and fiftieth anniversary of the birth, on the eighth day of August, 1763, of Charles Bulfinch, one of our first American architects. All members of the profession know of his connection with the Capitol at Washington. Many of those who have resided in or studied at Boston also know Charles Bulfinch as the architect of the original portion of the Massachusetts General Hospital, of the old McLean Asylum, and of University Hall at Harvard, as well as of a number of interesting old Boston structures that have since disappeared.

A certain additional interest attaches to the anniversary just at this time because Bulfinch's most famous monument, the Massachusetts State-house on Beacon Hill, is about to be extended in accordance with a scheme that it is hoped will not detract from the dignity, refinement, and beauty of the earlier portions of that edifice. The section for which Bulfinch is responsible is but a comparatively small part of the structure as it appears to-day, extending to a depth of only sixty feet, although it covers the entire frontage on Beacon Street, of about one hundred and seventy-five feet. We print upon this page a perspective showing the Bulfinch portion, along with one of the wings proposed to be added at either side, just back of the old façade. These additions are to conform with the old "Bulfinch Front," in material and design, and will serve to obscure to a considerable extent the yellow brick and marble addition made a decade ago at the rear of this historic structure. The new wings will rest upon land already owned by the Commonwealth, although for the present only the wing shown in the perspective will be at all prominent, as the other extends back of a group of houses fronting on Beacon Street. It is, however, safe to predict that these dwellings will be removed in the near future, thus revealing in its entirety the extended State-house façade.

Study for New Wings Added to Old Bulfinch State-house, Boston, Mass.
R. D. Andrews, R. Clipston Sturgis, and William Chapman, Associated Architects

IT would also seem apposite to recall how the citizens of this age, in gaining some factitious advantages over their predecessors of Bulfinch's time, have in other respects lost qualities quite as valuable. We should remember that Bulfinch, as well as Jefferson, Washington, Dr. Thornton, and other American citizens of the eighteenth century, were products of a system of general education that nevertheless endowed them with the refinement, taste, and ability to execute structures as beautiful and permanent as those with which their names have since been associated. In some part, these structures have never been equaled to-day, probably because the architectural problems of the twentieth century are as little concerned with dignity and refinement as with the expression of an honorable and useful citizenship in meager and inexpensive materials. The fact that few members of a highly specialized profession are able to equal these structures to-day, even when aided by all the educative research conducted since that time, causes one to draw a somewhat pessimistic contrast between either the timber of the men themselves or the conditions that existed then and those that surround us now. Yet it is perhaps too much to expect the architecture of to-day to represent qualities that we do not ourselves possess, even though we are fortunately still able to admire them when they have been preserved in architecture that was the truthful product of those forgotten times. It would certainly not be possible for most citizens now occupying positions in life and society similar to Charles Bulfinch's to design and erect for individuals in their community, or for their State, structures as permanently dignified and beautiful as those they have inherited from the civilization of a century and a half ago.

THE fact that Bulfinch gave generously of his time and ability to the community in which he lived, otherwise than as an architect, is perhaps not so generally known. He served as a Selectman from the time he was twenty-seven years old; and was for twenty-one years chairman of that Board. Still less is it known that for twenty-one years Bulfinch served as Superintendent of Police in Boston! It was during the time of Bulfinch's chairmanship of the Boston Board of Selectmen that the city underwent very important formative changes: the mill-pond under the present Back Bay district was filled in; South Boston laid out; the malls around the Common were planted; Faneuil Hall enlarged, and the Quincy and Boylston markets constructed; while the entire city underwent a general process of widening, extension, and paving of its streets.

The fact that Charles Bulfinch was able unostentatiously to fulfil all these manifold public duties, and yet find sufficient leisure and inspiration to develop those architectural fancies that have preserved his memory, furnishes an inspiring lesson for his profession in these more strenuous times. It must remain a problem for the architect of to-day to maintain that spirit of judicious, sparing ornament, of correct, felicitous composition, of breadth, of simplicity, of dignity, that combine to dower the Bulfinch State-house with distinction quite above its humble native materials.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The Brickbuilder")

The Hospital, Perkins Institution for the Blind, Watertown, Mass.
R. Clipston Sturgis, Architect

THE July *Brickbuilder* features R. Clipston Sturgis' Perkins Institution for the Blind at Watertown, Mass. Despite the pains evidently taken, these views do not give an adequate idea of this group. These buildings are preeminently interesting for their texture and appreciative use of material — and many of these reproductions give no idea of either; while the very first rule of the "A B C of Photography" is *never*, NEVER, to photograph an interior, or a quadrangular building group, directly from the axial line. Judging this showing, therefore, with a considerable admixture of recollection of the buildings themselves, they make a valuable contribution to our insular architecture. Although as a rule distinctly "English" in design, they are much more refined in detail than most American versions of that misunderstood style (E. F. Guilbert, and others, please take notice!). In part, this arises, from the minute scale of every detail; for instance, the casements in the bay over the main entrance are so small that one could hardly push more than the arm between the mullions. This scale is consistently used through the entire group; with the notable exception of the tower of the main building, where the necessary transition in scale has not been successfully accomplished. As a consequence, the upper portion seems over-emphasized, "liney," and the central lantern, while perhaps appropriate to the design, is undeniably "ugly" in contour. It might also be said, in so consistent a development of an English style, that such details as the fountains in the cloister courts, the lamp-standards at the entrance, and the interior treatment in the Museum seem out of character, besides recalling the type of design commonly stigmatized as "modern art." The refined domestic effect of details and gables, indicated in the view of the Girls' Cottage Close, or the Hospital Building, is wholly satisfying. If any general criticism of so successful a group is worth while, it might be that the continual repetition of favorite motives sometimes suggests a certain appearance of paucity of idea, which tends somewhat to a monotony in design, particularly in the similar recurring gable treatments of the different buildings, such as the Hospital and Directors' House.

(From "The Brickbuilder")

Entrance, Main Building, Perkins Institution for Blind
R. Clipston Sturgis, Architect
(From "The Brickbuilder")

Kindergarten Court, Perkins Institution for the Blind
R. Clipston Sturgis, Architect
(From "The Brickbuilder")

Tower, Perkins Institution
R. Clipston Sturgis, Architect

(From "The Brickbuilder")

Cottages, Girls' Close, Perkins Institution for the Blind, Watertown, Mass.
R. Clipston Sturgis, Architect

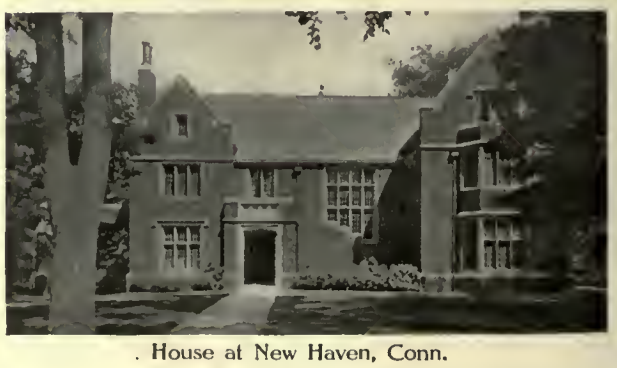
This issue also contains the Liberty Theater in Pittsburgh, with a somewhat novel plan, and a section that seems to indicate rather undesirable ceiling and sight lines, although no interior photograph is given to confirm or negate this suspicion; a simple, if rather crudely fenestrated, English brick house with pointed gables, at New Haven, by Murphy & Dana; and two other dwellings,— one of plaster, suggesting an over-close study of the work of Wilson Eyre; the other a brick house at Chestnut Hill, by F. Manton Wakefield, worthy of particular architectural note because of its directness of design, with no attempt to incorporate any foreign style into its architectural expression. The result is a distinct contribution to the development of our long-awaited American type. The text continues the usual articles, besides providing the needed contrast to Mr. Sturgis' refined English buildings in a Normal School at Newark, which — as one other contribution to the over-ornate and ornamented development of terra-cotta Elizabethan architecture in America — as completely illustrates "how *not* to do it"!

The American Architect for July 2 contains Mr. Lorado Taft's paper on "Recent Tendencies in Sculpture," given before the Convention of the Institute, and now accompanied by illustrations, including some modern French works of unusual interest. Besides the plates illustrating

(From "The Brickbuilder")

House at Chestnut Hill, Mass.
F. Manton Wakefield, Architect

(From "The Brickbuilder")

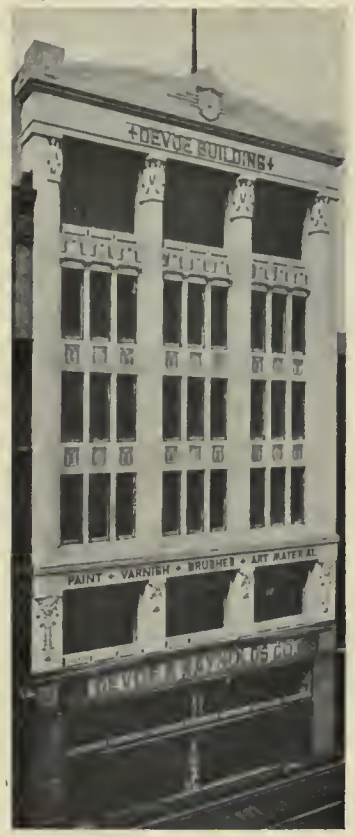


House at New Haven, Conn.
Murphy & Dana, Architects

(From "The National Architect")

Residence for C. J. Matthews, Langhorne, Pa.
Horace Trumbauer, Architect

(From "The Western Architect")



Devoe Building, Chicago, Ill.
Hill & Woltersdorf, Architects
(From "Architecture")

(From "The American Architect")

Tracy Memorial Village Hall, Chatham, N. Y.
Horace W. Peaslee, Architect

sculpture, three small houses are reproduced, of which we record only a dwelling around a patio at Hollywood, Cal., by Elmer Grey.

July 9 contains the sixth of Mr. Koester's articles on "American City Planning," at last becoming more valuable. In "The Current Periodical Press," the illustrations selected poorly represent the published architecture of the month; and the plates illustrate St. Mary's Parochial School at Far Rockaway, N. Y., by Messrs. Edward A. Lehman & Thomas O'Kane, Jr., and the much discussed and criticized National Monument to the *Maine*, just erected at the Columbia Circle entrance to Central Park, New York City, displaying principally the sculptural adornment of the shaft, the single other view showing the monument and driveway entrance in general.

July 16 contains some "London Correspondence," including extracts from an address by Thomas Hastings printed in the *R. I. B. A. Journal;* and various buildings of the Hebrew Union College, Cincinnati, O., by A. Lincoln Fechheimer, carried out in a brick baronial style, the Administration Building being easily the most successful unit of the group.

July 23 contains the third instalment of Mr. Schuchardt's reflections on the "Housing Problem," treating particularly of Letchworth, England; along with a rather stiff Memorial Village Hall at Chatham, N. Y., having interiors of a more successfully simple type of Colonial design.

July 30 contains the third of Mr. Kimball's series on "Heating and Ventilating Practice," and illustrates four plates of Beaux-Arts student work, and Mr. Edgar A. Mathews' Christian Science Church at San Francisco, Cal., which suffers from the failure of the exterior arbitrarily imposed upon the plan to compose satisfactorily, or express it in any way.

Architecture for July publishes a photographic view of two over-reduced working drawings of the *Maine* National monument; a new apartment-building on Park Avenue and 79th Street, by Warren & Wetmore and R. T. Lyons; a nearly successful house at West Hartford, Conn., by Smith & Bassette, its easy and somewhat novel composition being marred by the garage, located so near the house that its contours detract from the effectiveness of the outlines adopted for the dwelling. A general view, and several details, of McKim, Mead & White's incomplete Municipal Building in New York; five working drawings and photographs of the Grace Chapin Hall at Williams College, an interesting variation of the English Renaissance style, by Cram, Goodhue & Ferguson ("Boston office," if you please!); and a High School at East Orange, by Guilbert & Betelle, in a rather novel version of the English Baronial style, fill out, with Arthur Ware's rather picturesque grouping of somewhat European features in a stable at Greenwich, Conn., the remaining pages.

The National Architect for July principally illustrates work by Horace Trumbauer, including an English brick Georgian house at Villa Nova, with interiors equally dignified in style; a perspective view of the

New Municipal Building, New York City
McKim, Mead & White, Architects
(From "The American Architect")

National Maine Monument, Central Park, New York City
H. Van Buren Magonigle, Architect. Attilio Piccirilli, Sculptor

(From "The American Architect")

St. Mary's Parochial School, Far Rockaway, N.Y.
Lehman & O'Kane, Architects

same architect's Ritz-Carlton Hotel at Philadelphia; and a house at Langhorne, Pa., for Mr. C. J. Matthews, that is almost an exact reproduction, including iron balconies, window-boxes, and all, of Charles A. Platt's John Jay Chapman house — the only difference occurring in the service ell, which extends beyond the main block of the building.

The Architectural Record for July presents a curious sameness, being made up from photographs of early Colonial and Georgian architecture by Ph. B. Wallace — divided between articles about the Independence Hall group and "Architectural Philadelphia of Yesterday and To-day," where the illustrations include a miscellaneous collection of details and familiar old churches and markets. Unfortunately, this review includes some modern architecture, of which only Frank Miles Day's Wetherill and Locust Street residences, and the Hotel Wilmot, maintain a comparable average of interest! Mr. Wilson Eyre's corner house, while remaining picturesque, already appears old-fashioned — a criticism that applies even more literally to the Art Club. Others of Mr. Wallace's photographs appear under "Three Types of Georgian Architecture," — even such familiar dwellings as "Wyck," "Cliveden," and "Woodlands," with others less well known. Other subjects are Mr. Wilson Eyre's office building and apartment and some "quadruple house" experiments by Dühring, Okie & Ziegler.

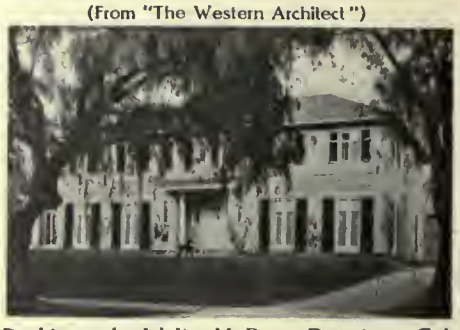
(From "Architecture")

Grace Chapin Hall, Williams College, Williamstown, Mass.
Cram, Goodhue & Ferguson, Architects
(From "Architecture")

House for Leonard D. Fisk, West Hartford, Conn.
Smith & Bassette, Architects
(From "The Builder," London)

Glasgow Municipal Buildings Extension
Harris & Moodie, Architects

(From "The Western Architect")



Residence for Walter M. Rose, Pasadena, Cal.
Reginald D. Johnson, Architect

Arts, a London letter, Institute business, and Chapter activities.

The June Architectural Review (English) illustrates Léon Ginain's Musée Galliera at Paris, some interiors by Sir William Chambers, the eighteenth-century architecture of Brussels, some Irish work of the eighteenth century, and an "Episode in the History of English Terra-Cotta" — all illustrated in the plates, with the addition of some architectural etchings by Wm. Walcot.

The Architects' and Builders' Journal for July 2 gives further views of the Royal Palace at Budapest, recently illustrated here, but which we show again as another example of the effective handling of a problem in city planning. July 9 deals with the work of C. R. Cockerell, and illustrates the Liverpool branch of the Bank of England and the Taylor and Randolph Buildings at Oxford, Basil Champney's new Bedford College for Women, and the Lady Tate Library. On July 16 the new Opera House at Charlottenburg is illustrated, with the new Royal College of Science at Dublin; while July 23 has an archæologic drawing of the Temple of Trajan, Rome, some text and illustrations about Devonport, and detail photographs and plans of Mr. Lutyens' St. Jude's-on-the-Hill, one of the two unfinished churches at Hampstead Garden Suburb.

The Builder for July 11 prints designs for the Regent's Quadrant Competition, the Training College and Demonstration School at Glasgow, and the new High School at Motherwell. July 18 describes the new Delhi layout, and illustrates Messrs. Harris & Moodie's design for the Extension of the Glasgow Municipal Buildings; July 25, two prize designs, Devonport Municipal Buildings, and Messrs. Garratt & Simister's prize designs for the men's hostel at University College, Exeter.

The Journal of the American Institute of Architects for July contains Mr. Peabody's description of the Institute excursion to Greece last year on the *Athena*, illustrated with his pencil sketches. A second article deals with "Rural and Suburban Housing." The rest of the issue contains notes of the conventions of the Architectural League and the American Federation of

(From "The Builders' Journal," London)

Bank at Dinslberg, Germany
Bielenberg & Moses, Architects

(From "The Builders' Journal," London)

Palace of Emperor Francis Joseph, Budapest

(From "The Builders' Journal," London)

House in Smith Square, Westminster
Edwin L. Lutyens, Architect

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

PUBLISHERS' DEPARTMENT

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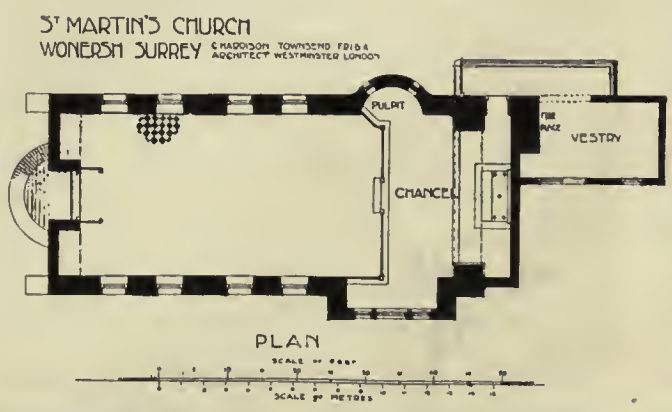
IN connection with the showing of the new buildings for the Institute of Technology we reproduce a view of the Charles River Basin between Boston and Cambridge, looking toward Harvard Bridge — indicating the western boundary of the new Technology group. Their land extends between the marks shown, from Riverbank Court, the building at the Cambridge end of the bridge, to the Shoe Machinery Exhibition Building, the large stucco structure at the right, or east — a distance of 1,500 feet or thereabouts. This photograph also pictures the recently completed embankment on the Boston side, which continues to the West Boston Bridge, shown in our issue for this last March. The basin has been made by constructing a dam below the West Boston Bridge, raising the level of the water in the basin; and this dam has also been parked, as is shown in the photographs we here reproduce of this improvement. They show, as well, another architectural bridge construction, in the new elevated viaduct over the river at this point. This viaduct is built of concrete, and is equally interesting in design with this bridge, or the viaduct at Forest Hills, that we illustrated in February, 1912. In fact, it betters the West Boston Bridge in the uniformity of color and material maintained in piers and arch spans,— a matter in which the West Boston Bridge is needlessly defective. The possibility of future developments of the Charles River Basin, of which those so far completed are merely preliminary steps, is concerned with the construction of an island near the center of the basin, dividing the Harvard Bridge up into two nearly equal lengths.

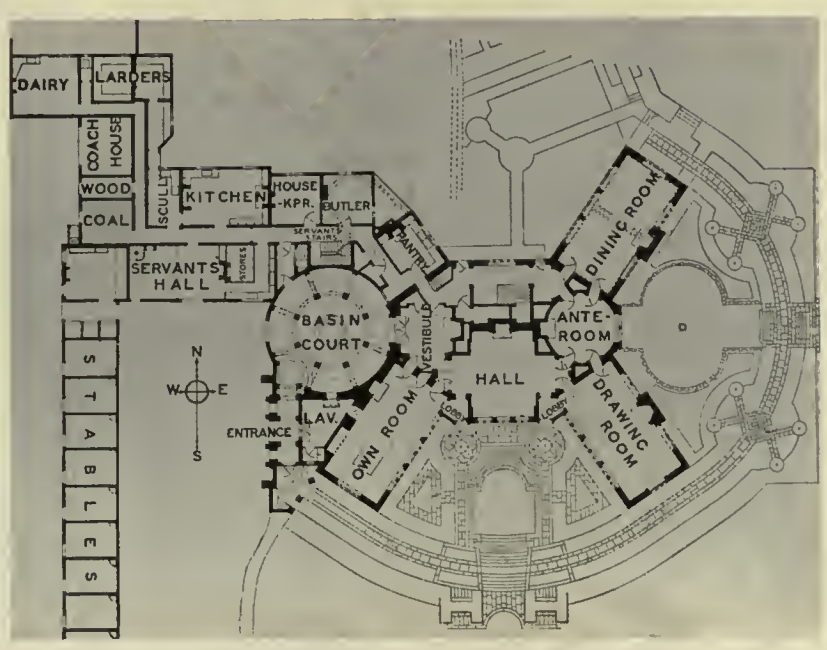
While it is probable that this island will first be started as an irregularly shaped natural park,— needed to provide landing-facilities for the boating-development, for which little provision was made in constructing the basin embankment-walls,— once started, there is little doubt that it will eventually extend to the more formal elongated island, having internal canals with parked banks connecting the two arms of the river; and this will make easy the construction, about opposite Dartmouth Street, of another new bridge of monumental character equal to the two we have illustrated, which would serve to mark the approximate easternmost side of the Technology property.

Mr. Bosworth, in establishing a simple pilaster treatment, not only architecturally indicates the "unit system" upon which his classrooms have been developed, but even to a rather literal extent indicates the "book-stack" theory of enlargement, illustrating the principles of classroom allotment and provisions for future extension. Obviously, to an Anglo-Saxon community, the classical form of architecture is more adapted to an institution of learning; the problem may then concern itself largely with the distance from which these buildings will be viewed. That distance is at present determined by the width of the Charles River Basin (between about one-half and five-eighths of a mile), a distance that enforces the severest simplicity, as well as a considerable depth of reveal of pilaster or window-opening to obtain any effect of *chiaroscuro* to "carry" for the necessary distance. Yet these conditions may sometime be altered by the building of this still imaginary island development in the basin center.

Besides the plates given to showing Technology, we illustrate two architectural etchings by Mr. George M. Plowman, an American architect who has studied this art for several years abroad. St. Étienne was exhibited in the Paris Salon this year; the other — a perhaps more conventional subject — is of interest for the mediæval houses on the Seine bank — all ancient except the one at the left of the picture, and all fast disappearing.

For added plates we print Mr. Harrison Townsend's most unusual church at Wonersch, which suggests a derivation from our Western Mission architecture on the exterior and is, inside, one of the simplest and most effective modern instances of a modest chapel interior. To these plates are added four plates of English Country Houses, with the publication of which series THE REVIEW will particularly concern itself for the remainder of this year and next. These show exteriors and interiors to accompany the pictures of the Garden at Papillon Hall shown in the June ARCHITECTURAL REVIEW; and Mr. R. Weir Schultz's Pickenham Hall,— a distinctive modern version of an extensive brick Georgian mansion. Two additional plates of American School Architecture show the Assembly Hall in the Mather School at Dorchester, by Cram, Goodhue & Ferguson, and the John Winthrop School at Roxbury, by Maginnis & Walsh.





Plan of Papillon Hall, Market Harborough, England
E. L. Lutyens, Architect

For future numbers we have in hand an unusual amount of invaluable material. We shall publish in October a set of most remarkable renderings by Mr. Eggers, made to show three different designs by Mr. John Russell Pope in studying the problem of the Lincoln Memorial in Washington. These drawings are of a quality of excellence that has probably never been exceeded in competitive rendering in this country.

The October additional plates will be divided between the English Church and the English Country House series. The churches will include a modern type of interior by Nicholson & Corlette and the unusual problem presented by the restoration of Selby Abbey, of which one transept and a large portion of the roof and interior had been destroyed by fire. The English House plates will illustrate a picturesque house-design by Mr. Ernest Newton and a brick Georgian building and garden by Messrs. Smith & Brewer.

The leading article in October will describe English Norman architecture, giving in addition a brief description of the historical development of that style, accompanied by a number of illustrations, principally selected from less well-known examples. In this time, when Norman work is coming to be recognized as of possible use in modern church-fabric design, the timely publication of this material should be appreciated.

The November issue will be given to the illustration of modern improvements in recent German theater architecture and stage contrivances. Separate articles will deal with large and small structures, and a complete set of drawings of Lossow & Kuhne's new Dresden Opera House will accompany these articles.

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The Architectural Review

Volume II (Old Series, Vol. XIX) September, 1913 Number 9

New Buildings for the Massachusetts Institute of Technology

Cambridge, Mass.

William Welles Bosworth, Architect

THE facts to be stated in connection with the plans for the new Technology are, that after the acquirement of the site on the Cambridge water-front, facing the Boston Back Bay district across the new Charles River Basin, Mr. John R. Freeman, of Providence, an engineer and member of the Corporation, offered to prepare a general report on the whole subject of what the buildings should be to make them what he called "a working plan." His offer was accepted, and he expended about a year in gathering information and preparing an elaborate and exhaustive report.

The information he gathered included very detailed descriptions and criticism of every first-class institution of learning in the country, accompanied with plans and photographs of their buildings, and charts and statistics as to their growth.

The report consisted in a completely worked out scheme for the general disposition of the plot, showing an E-shaped main building in the center, five stories in height, to be built of concrete, and giving exhaustive details of lighting, heating, and ventilating; as well as the arrangements and fittings of typical class and lecture rooms, auditorium, library, shops, etc.

Mr. Bosworth, approaching the problem from the purely architectural standpoint, saw it as a scheme of courts, with the principal one opening towards the water; i.e., towards Boston and the southern sun; the principal feature, a dome over a portico at the north end of this court, to emphasize the character of the group; and the whole so planned that the various departments should be accessible without going out-of-doors, and with all the workshops located at the rear — where future expansion would be free and service from the railroads near at hand.

Sketch of Façade along Massachusetts Avenue, showing Entrance to Auditorium and Pratt School of Architecture

The main, or academic, group was located near Massachusetts Avenue, so that a view into the courts could be obtained from the bridge; and the adjustment of areas to requirements left about one half the land at the east for the students' group of dormitories, gymnasium, Walker Memorial, tennis-courts, and athletic field. This scheme having been presented in the preliminary sketches reproduced, and accepted by the Executive Committee, tabulations were next made of the number of students in each course for each of the four years, and the interrelations of courses, to determine the most convenient locations for the various departments. For instance, General Studies, being almost a separate school used by all first-year students, could be somewhat isolated from the special departments; though second-year students, who continue with general studies, take principally Chemistry; as do all first-year students. General Studies was therefore located at the front of the secondary court, to the east and nearest the dormitories. The Chemistry Department was next located adjoining General Studies. On the opposite side of the group, Architecture was similarly placed, with Civil Engineering adjoining it. Mechanical Engineering and Hydraulics naturally followed; as Geology and Mining naturally followed Chemistry. Electricity was placed in the rear of the dome, with ample room for future expansion; and Physics between Electricity and Chemistry, with which it is naturally allied. Mechanic Arts, being noisy, was located at the extreme northwest corner of the group, in connection with the department of Mechanical Engineering. Biology, being independent, was placed where the symmetry of the plan offered a suitable location.

The Pratt School of Naval Architecture is arranged to form a complete unit along Massachusetts Avenue, though connected at each end with the main group. This building will also contain the large auditorium. The Library is beneath the dome, and the Administration Offices are located adjoining the central portico on its western side.

Charles River Basin from Foot of Chestnut Street, and Property of Technology on Opposite Bank

Limestone has been approved as the material for the exterior, and the construction is to be of armored concrete. The main court measures 320 feet square, and the secondary courts are each 156 feet square. The buildings in front are three stories high; and all the others, four; except the Pratt School of Naval Architecture, which will also be three.

The architectural character of the buildings is severely simple, a pilaster treatment of

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walls being adopted, as giving the maximum amount of light, in connection with a use of the Greek Ionic order, forty-five feet high.

The architectural scheme for the new Technology Buildings differs in two important essentials from the usual methods of housing an educational institution. These two differences are basic; and the reasons that have caused their adoption are of interest because they may influence the future development of other similar schemes.

First, instead of arranging the buildings about one axial line, two axial lines, both at right angles to the river, have been established. Upon the westernmost of these is balanced one extended building, with a courtyard opening out upon the river, containing all the departments for study; upon the other have been grouped the residential buildings, the Commons, and the Walker Memorial, as a center for student life; and this latter building has been placed directly across the axis on the water-front, closing this court at the end toward the river and leaving it open in exactly the opposite direction, to the north.

From Main Court into Inner Courtyard

The other radical departure has been the substitution of one enormous structure, providing space for all departments under a continuous roof, for a number of individual buildings, each devoted to one or more studies.

To take up first the division of the land, it might be stated that this was determined as a mere matter of common-sense convenience — although that decision at first appears to have prevented achieving one grandly effective scheme for the entire group. The proportions of the property did not favor a group placed around a central courtyard. The importance of the river-frontage forced its recognition as the principal façade, and it was obvious the study departments should be next Massachusetts Avenue,— the main thoroughfare by which the buildings would be approached from residential sections of Cambridge and Boston. The fact that the dormitories would not be erected until after the Study Building emphasized this fact. When the dormitories are later built along the eastern boundary they have a retired situation; are placed nearer where boating and athletic interests are already established; and the northeastern corner of this part of the property is near a station on the new Cambridge Subway, making it accessible from Boston by a few minutes' run.

The Walker Memorial has been properly located in the center of the student group, upon the river, this again preventing any development of a double group, with two courtyards opening on the river-frontage, balanced on a central axial line,— an interesting proposition that has nevertheless been ignored. It may have been kept in mind that the Institute property might at some future time be increased, and the central axis of the river-front now might not be the central axis twenty-five years hence. It was apparent that the Institute could not grow to the south, because of the river; nor probably further to the west, because there Massachusetts Avenue forms nearly as natural a boundary. To the north and east there exist no such physical obstacles; it is therefore not impossible that the Walker Memorial itself may sometime come to be upon the central axis of the property; and that another court, facing the river at the east, would then become a natural development.

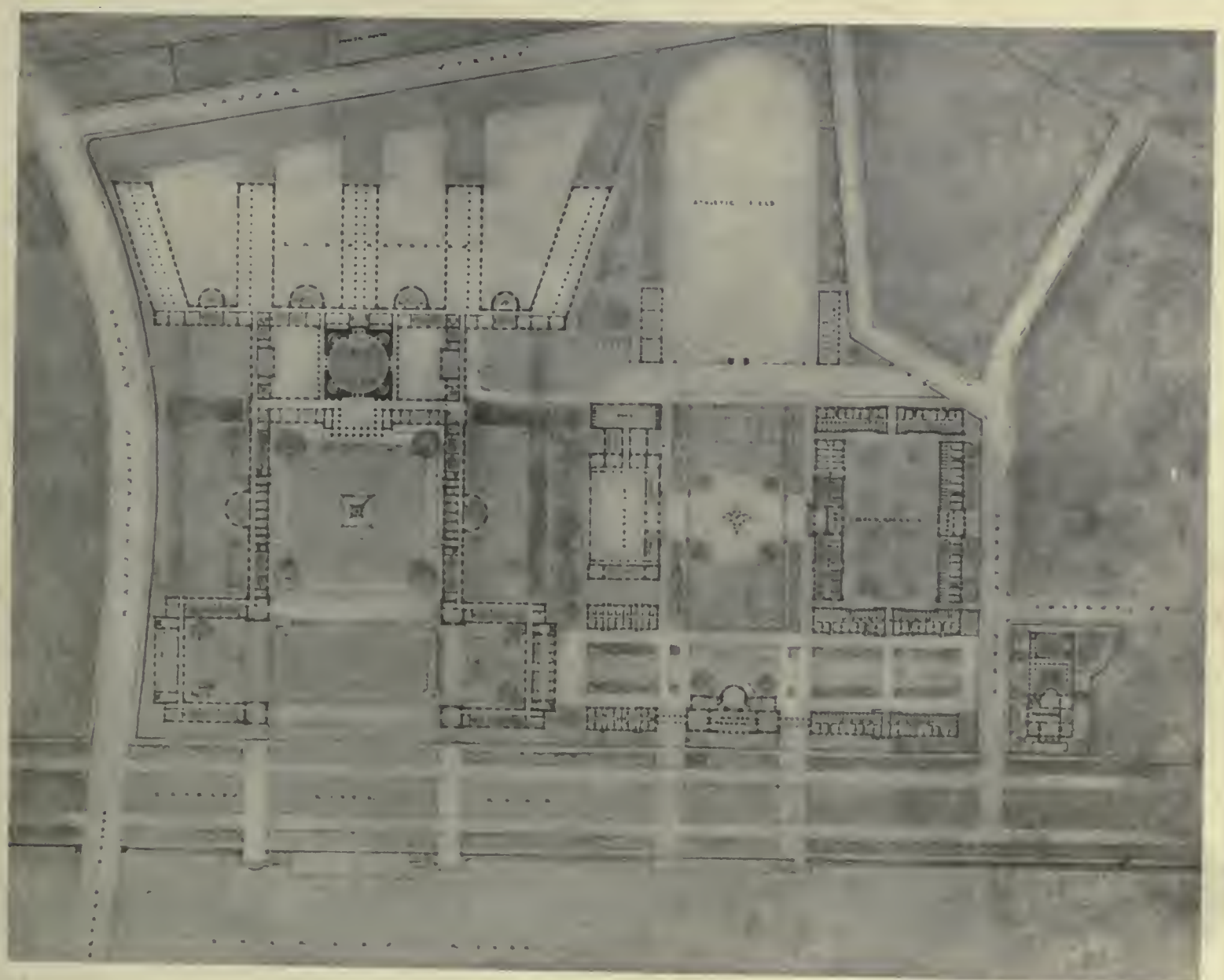
After consideration, there can be no doubt that the adoption of a single building to house all classrooms and departments was the practical solution. This makes it possible to pass from class to class without going outdoors, and with a minimum loss of time. The problem of future extension, at first sight more complicated, may prove that one building will be rather an advantage than otherwise; especially if it could have been in the center of the tract, with future extensions attached at any one of the numerous joints of its articulations. Granting restrictions at east and west, this development is still provided along the entire northern side, making possible the growth of various departments in different directions within the structure, gradually forcing northward those intentionally located along that side. The small courts facing out to east and west are also left open for future extensions, that to the west reserved to be closed in by the Pratt School of Naval Architecture, with the large auditorium, located at the most central point on the most used avenue of approach. This main Study Building, as planned, will care for two thousand students (the present attendance is 1,700); and the additions contemplated and provided for in these plans will more than double that capacity.

Future extensions remain a problem even with separate buildings, and the present scheme provides internal partitions of a temporary nature; so that classrooms can be enlarged, or made smaller, as necessity demands; and all large lecture-rooms will remain within easy reach from even the most remote angles of the building. The big central Library, back of the immense portico fronting the river, is also convenient of access by all departments; while the court, with its immense scale, presents a dignified and imposing front toward Boston, and along the bridge over the Charles across which the Institute will be most frequently approached, and generally first viewed. Its more intimate aspect toward Massachusetts Avenue is better met by the simpler façade along that street, that is indicated by the sketch upon the preceding page and in the study elevation reproduced in our plate section this month, which is evidently being studied so as to permit of eventual extensions to the building to the present, or future, north limits of the property being made as occasion may demand.

Sketch Perspective of Entrance Viewed from Main Court

ELEVATION OF MAIN BUILDING

SECTION THROUGH MAIN BUILDING



PLAN OF GROUP

PRELIMINARY STUDIES FOR NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

WILLIAM WELLES BOSWORTH, ARCHITECT

DISTANCE VIEW OF DAM AND VIADUCT FROM THE CHARLES RIVER BASIN

GENERAL VIEW OF DAM AND VIADUCT

THE CHARLES RIVER DAM AND ELEVATED BRIDGE, BOSTON, MASS.

PEABODY & STEARNS, ARCHITECTS

VIEW OF BRIDGE FROM HARBOR OR EASTERN SIDE

DETAIL VIEW OF PIER AND DRAW ABUTMENT

ELEVATED BRIDGE BESIDE THE CHARLES RIVER DAM, BOSTON, MASS.

PEABODY & STEARNS, ARCHITECTS

The Passing of the Thatched Roof

By Bayard Turnbull

A BODY of two hundred architectural students was crowding around the main doorway in the court of the École des Beaux-Arts at Paris, waiting for the opening of the doors. They were in fine spirits. One of the French students, spying two Americans standing together, who had red and yellow hair, respectively, sang out, "*Ah, voilà un qui est couvert en tuile et l'autre en chaume.*" Which being interpreted architecturally, means, "Hello, there 's one fellow roofed with tile and the other with thatch." The conflicting colors of the two American students' heads had caught the Frenchman's eye.

To-day, throughout all France, and in many other parts of Europe, there is in progress a conflict between the tile and the thatch roofing, which will eventually result in the disappearance from Europe of the thatched roof. Those of us who, during our sojourns and wanderings abroad in the highways and byways, have enjoyed the sight of the soft lines of the thatched roof, which both in color and form, as it nestles against the landscape, seems of Nature's own manufacture, cannot but feel regret for its passing.

In the industrial communities abroad thatch roofing is rapidly giving place to tile or slate, although it may be many years before it entirely disappears from the farming provinces. In justice to the peasant, we travelers should be willing to allow him to replace his disintegrating thatch with a more sanitary and weather-proof roof-covering; but, in point of fact, we view the change with the utmost ill humor, and are as cross with the rustic for discarding his thatch as we are with the city shopkeeper who has torn out the first story of his thirteenth-century half-timber house to install a modern plate-glass front, or with the master of a mediæval château who has spoiled the spirit of his interiors by the introduction of American radiators.

Fig. 1. Stone Cottage near Mortain

Fig. 2. A Village Street near Chartres, France

Fig. 3. Thatched Brick and Stone Cottages at Amesbury, England

But the European, however harmful the effect may be upon his character or his art, is fast adopting the science of bodily comfort, first discovered in America. The peasant feels he is climbing up in the world when he replaces his thatch roof with tile or slate; just as, in America, some ambitious citizens will shingle their weather-boarded cottages when their bank-account permits.

In Europe, where the baneful influence of the steam sawmill is not yet so apparent upon the architecture, where the mortise-and-tenon house-frame is still in use, and where the carpenters, more than with

Fig. 4. Thatched Farm-buildings between Middelburg and Veere, Holland

Fig. 5. A Farm-building near Chartres, France

ASSEMBLY HALL

MATHER SCHOOL, DORCHESTER, MASS.

CRAM, GOODHUE & FERGUSON, ARCHITECTS

EXTERIOR

ST. MARTIN'S CHURCH, WONERSH, ENGLAND

C. HARRISON TOWNSEND, ARCHITECT

THE ARCHITECTURAL REVIEW

243

THE ARCHITECTURAL REVIEW

ENTRANCE FRONT

PICKENHAM HALL, SWAFFHAM, ENGLAND

R. WEIR SCHULTZ, ARCHITECT

4
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THE ARCHITECTURAL REVIEW

TERRACE FRONT

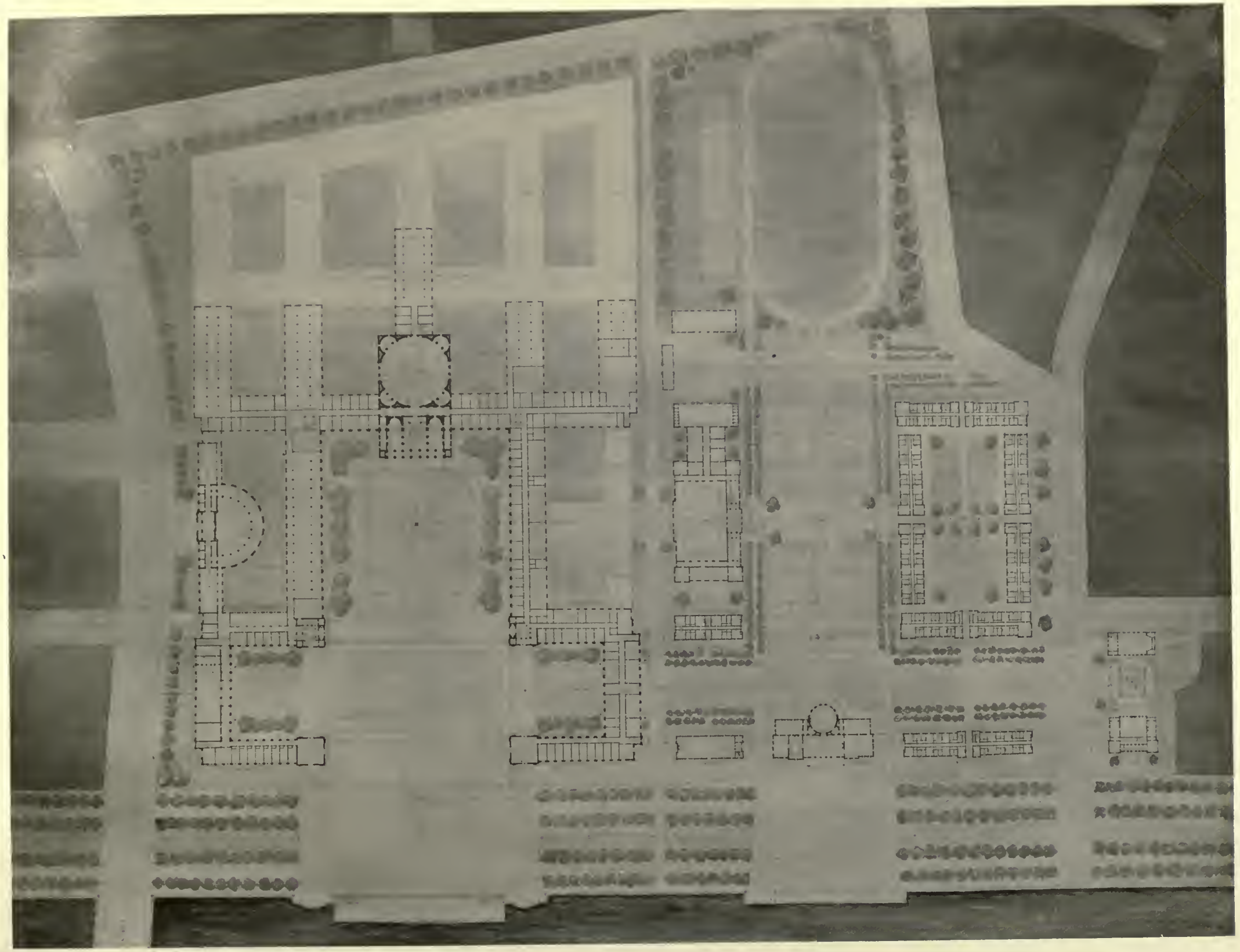
PICKENHAM HALL, SWAFFHAM, ENGLAND

R. WEIR SCHULTZ, ARCHITECT

244b

ST. ÉTIENNE DU MONT, PARIS, FRANCE

ETCHED BY GEORGE T. PLOWMAN



GROUP PLAN

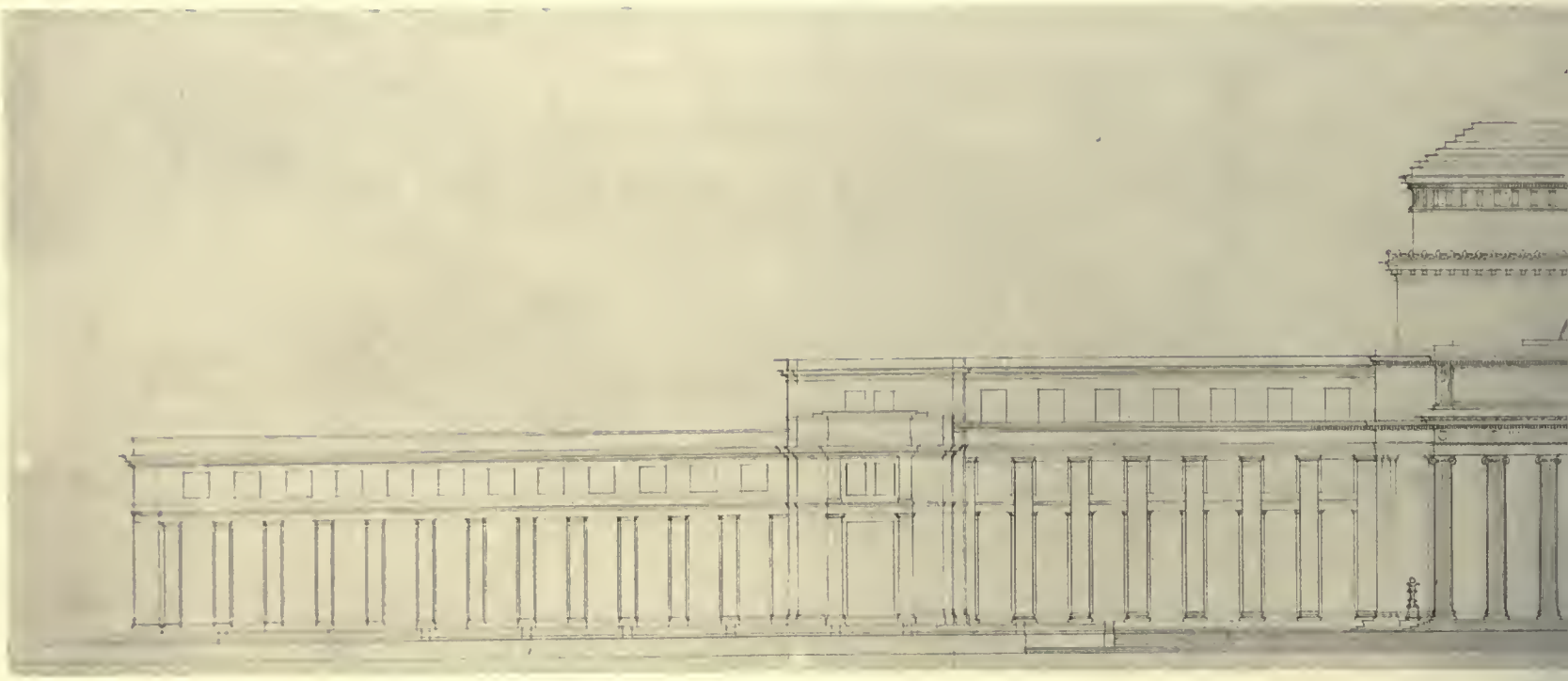
THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

WILLIAM WELLES BOSWORTH, ARCHITECT

BIRD'S-EYE VIEW OF GROUP

THE MASSACHUSETTS INSTITUTE, OF TECHNOLOGY, CAMBRIDGE, MASS.

WILLIAM WELLES BOSWORTH, ARCHITECT



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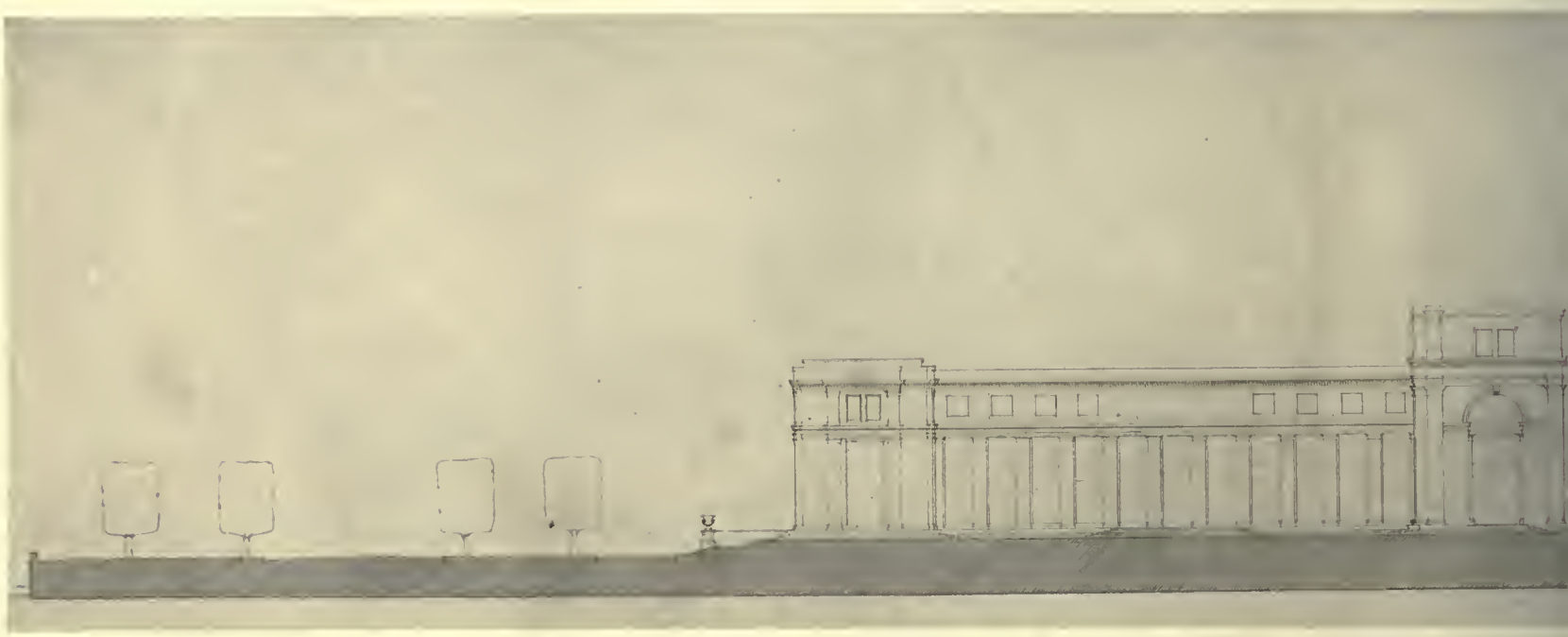
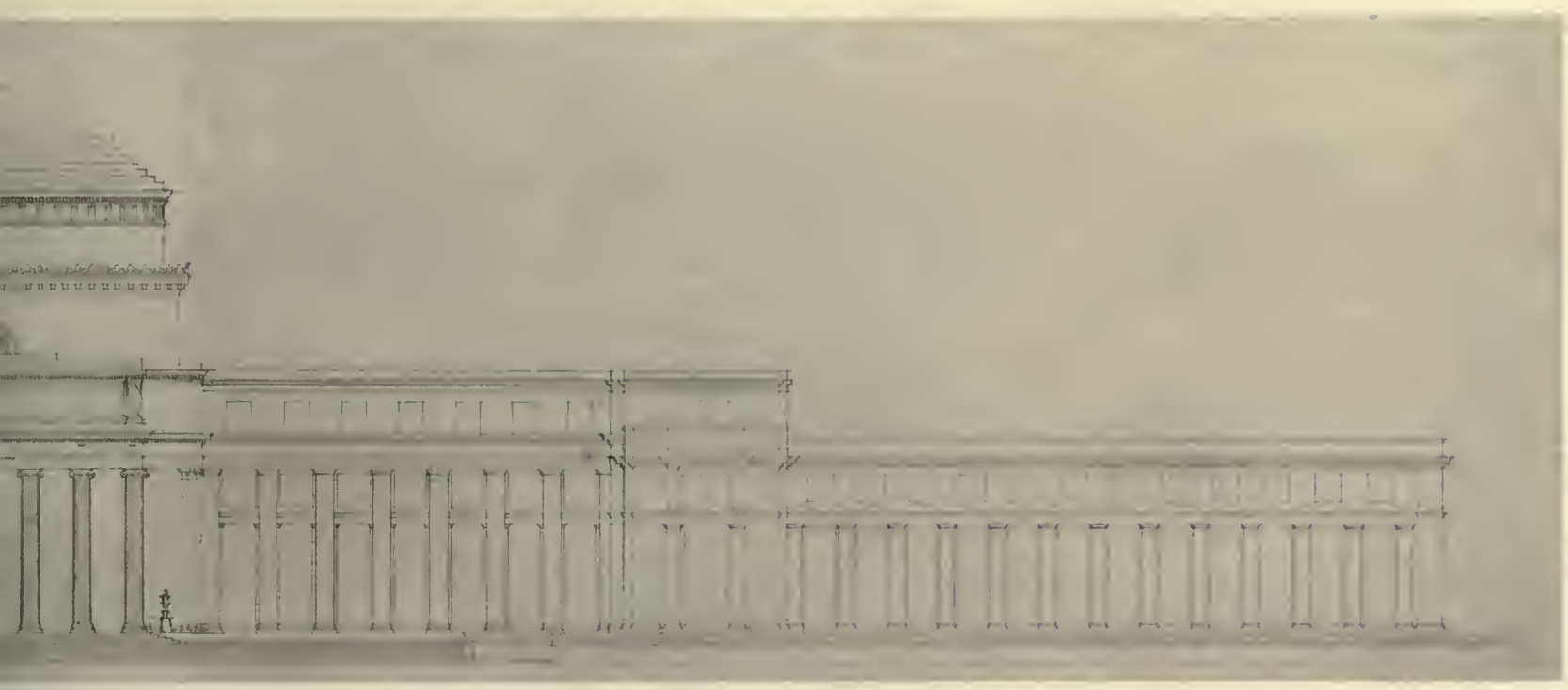


STUDY FOR SECTION

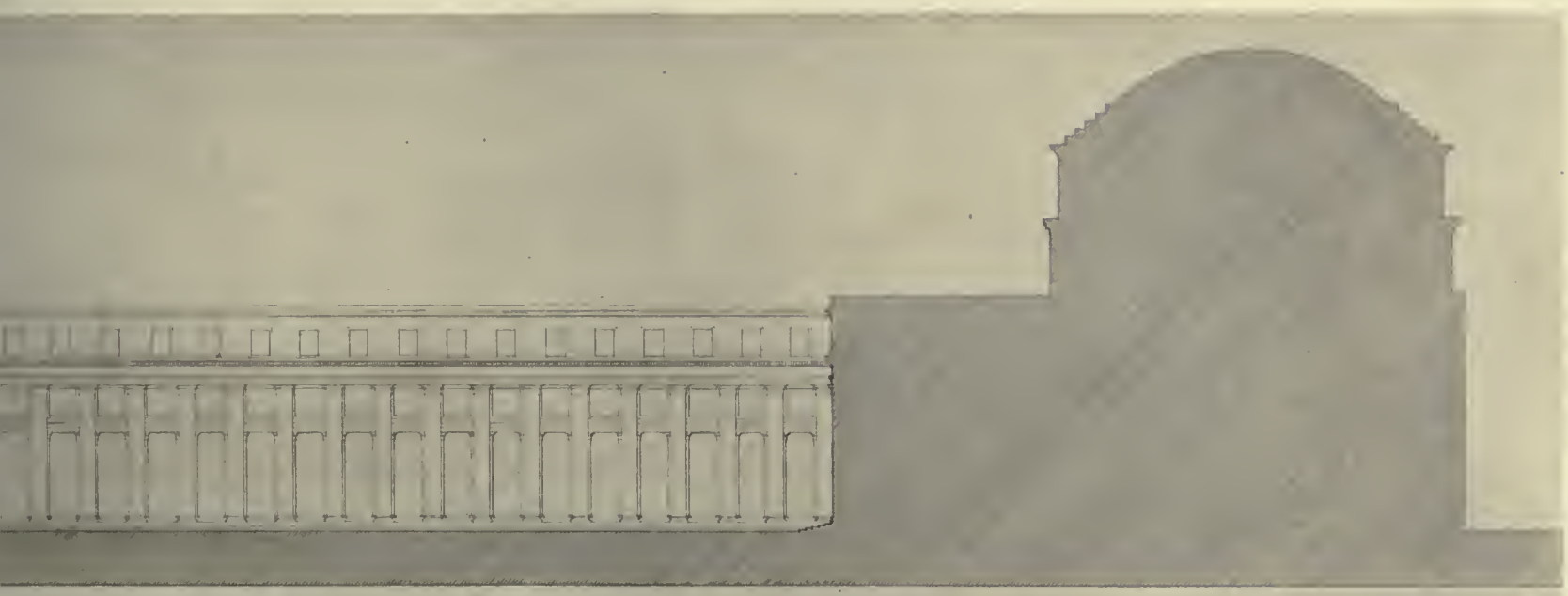
PRELIMINARY STUDY FOR E

THE MASSACHUSETTS INSTITU

WILLIAM WELL



ON OF MAIN BUILDING



COURT, LOOKING WEST

ON MASSACHUSETTS AVENUE

ECHNOLOGY, CAMBRIDGE, MASS.

RTH, ARCHITECT

RENDERED ELEVATION OF CHARLES RIVER FRONT OF MAIN BUILDING

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

WILLIAM WELLES BOSWORTH, ARCHITECT

PERSPECTIVE OF MAIN BUILDING

THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS.

WILLIAM WELLES BOSWORTH, ARCHITECT

NOTRE DAME AND ILE DE LA CITÉ FROM THE NORTHEAST, PARIS, FRANCE

ETCHED BY GEORGE T. PLOWMAN

ENTRANCE COURT

THE INNER COURTYARD

PAPILLON HALL, MARKET HARBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

THE DRAWING-ROOM

THE CIRCULAR ROOM

PAPILLON HALL, MARKET HARBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

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INTERIOR

ST. MARTIN'S CHURCH, WONERSH, ENGLAND

C. HARRISON TOWNSEND, ARCHITECT

GENERAL VIEW

DETAIL OF END

JOHN WINTHROP SCHOOL, ROXBURY, MASS.

MAGINNIS & WALSH, ARCHITECTS

THE ARCHITECTURAL REVIEW

Fig. 6. Thatched Farm Cottages, England

Fig. 7. Thatched Village House, Amesbury, England

us, are joiners in the true meaning of the word, with some sense of craftsmanship and feeling for form, the smaller dwellings still show in their mass, and particularly in their roof-lines, those logical and satisfying forms which come from the hand-wrought effort of the real craftsman; and when such roofs as these are covered with thatch they claim a place in the landscape in a way quite impossible with the machine-made roof. It is not surprising, then, that the American architect, who out of all the products offered him in his country can scarcely find one roofing that satisfies his craving for texture and variation in color, turns for relief to thatch, and because of its limitations for general use, endeavors to imitate its effects in other roofings.

And so, at a time when the "thatchless-thatch" wood-shingle effect is claiming the attention of some of the architects in the United States (who, we feel, would much prefer the real thatch, did conditions permit), it may be of interest to study some examples of the genuine thatch roof in its European setting.

A charming stone cottage near Mortain, France (Fig. 1), shows how the thatch, because of the naïve manner in which it was applied and trimmed at the eaves, has greatly improved the composition — a quality that is displayed even more forcefully in the courtyard of a French farm (Fig. 5), where the homes of man and beast harmoniously "modulate" into each other under the softly rounding angles of their roofs of thatch.

Fig. 8. Detail, Thatched House, Battel, near Malines

The second illustration (Fig. 2) is a view taken down the main street of a French village. The long, low roof-lines are very agreeable, and these are softened further by their thatched covering. Notice with what feeling the gable end of the nearest building is treated; how well the gable framing, the slight ornament, and the rounding of the thatch blend together.

A similar English street view is shown in Fig. 3; while other English examples (Figs. 6 and 7) show that thatch is well adapted to steep pitched roofs. In the English thatching the character of the straw is more plainly apparent than in the French, and the thatch shows a greater depth at eaves and overhangs. The naïve painted decoration on the gable end in Fig. 7 adds also a human touch!

In Fig. 4, taken at Veere, Holland, the "passing of thatch" before the advance of tile roofing becomes apparent. A detail of a house near Malines, Belgium (Fig. 8), illustrates not only the characteristic effect of the thatched eaves, but also presents a suggestive window-shutter treatment.

Old thatch is susceptible of many interesting variations in texture and color. It may weather so that, in the distance, under the sunlight, its surface suggests rough cast stucco; or, again, it may suggest the disintegrating complexion of some elephant on view in a zoölogical park, as on the French farm buildings (Figs.

Fig. 9. Thatched Village Houses in Normandy

Fig. 10. Farmyard near Chartres, France

10 and 11). It must be admitted that, when thatch has reached this stage, it cannot be recommended as a weather-proof roofing, be it never so charming; while once again, in Fig. 9, a house in Normandy, we see at the right of the picture the inevitable fate of old thatch.

Figures 12 and 13 show interesting ridge effects. Notice the picturesque way of reinforcing the ridge in Fig. 12, illustrating also a local development of thatch in French Canada.

Fig. 11. Farm-buildings near Chartres, France

There are four characteristics which lend to thatch roofing its special interest. These are: first, the softness and variation in the texture of its surface; second, a softly rounded modulation of the thatch possible at the gable ends; third, a characteristic unevenness of projection at the eaves, which gives a pleasing play of shadow; and, fourth, a hand-wrought and uneven effect at the crest of the roof.

In the "thatchless thatch" wood-shingle roofing American architects reproduce that rounding of the gable ends that, seen from a distance, often gives quite an Old World feeling; and in this detail these designers are able, as the French would say, to "*faire la blague*" (to imitate the effect).

In place of this palpable imitation, could we not make use of genuine thatch roofing on buildings where it may appropriately be employed; as, for example, on farm buildings for large or small estates, small garden-houses, or other informal out-buildings?

Let us hope that there may still be lovers of the picturesque who, when the chance comes, will give us occasional opportunities to enjoy the esthetic charm provided only by the roof of thatch.

Fig. 12. Thatched Farm-building in French Canada

Fig. 13. Thatched Farm-building between Middelburg and Veere, Holland

STABLE BUILDING, PICKENHAM HALL, SWAFFHAM, ENGLAND

R. WEIR SCHULTZ, ARCHITECT

The Architectural Review

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PLATES

PLATE LXII.— ST. ÉTIENNE DU MONT, PARIS, FRANCE. AN ETCHING BY GEORGE M. PLOWMAN.

PLATES LXIII.-LXVIII.— NEW BUILDINGS FOR THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASS. (GROUP PLAN, PERSPECTIVES, ELEVATIONS, AND SECTION) — WILLIAM WELLES BOSWORTH, ARCHITECT.

PLATE LXIX.— NOTRE DAME AND ILE DE LA CITÉ, PARIS, FRANCE, FROM THE NORTHEAST. AN ETCHING BY GEORGE M. PLOWMAN.

AMONG the most important matters likely to come before this year's Convention of the Institute in December, at New Orleans, will be the profession's future relation to government architecture. It is most unfortunate that the architect has already come to be so exclusively associated in the public mind — particularly as it is focalized in Congress and members of the government at Washington — with reiterated demands for payment "at six per cent"! It is also greatly to be regretted that the Institute has chosen always to connect its arguments so definitely with the lately departed Tarsney Act — if only as, by so doing, they invariably weaken their every statement in those quarters where it might possibly do the most good; because the political training of our representatives has peculiarly fitted them to recognize the inadequacy of that act; and they are probably also conversant with the fact that it was not repealed years ago only because its friends — recognizing its defects — never attempted actively to put it into operation.

The undue amount of stress so unfortunately placed upon the architect's rate of recompense — with an apparently intentional ignoring of any other point of view — whenever the argument has been presented by those who have been selected to represent the architectural profession, has been a great mistake because now members of Congress, and even more our Government departmental heads, have naturally come to believe the architect's *only* concern to be one of narrow self-interest.

It is conceivable that those representing us in Washington have some occasional desire to further the real interests of the American people; it is conceivable that some among them possess an appreciation for good architecture that may even include recognition of the government's responsibilities in that direction. Where utter ignorance existed, it has been the evident opportunity of the profession to aid in bringing about an individual recognition of fundamental facts in regard to the arts of architecture and the needed architectural expression of the dignity of the American government. It is quite conceivable that certain individuals practising the profession of architecture themselves have a regard for these factors — even though they have not often appeared in the arguments of members of the profession. It is further possible that, if those chosen to represent the Institute would, in the future, appear before Congress to request assistance in maintaining artistic standards of government architecture they would be more successful than when they plead so largely for personal benefit by added insistence upon the exact amount of their professional hire. This is a purely selfish point of view, with which the politician is already perhaps somewhat too exclusively acquainted. It is possible that he expects something different from representatives of a profession nearly verging upon an art — and only prevented from being given that recognition in this country by the defects and failings of its practitioners. It is conceivable that, if it were once possible to disabuse the congressional mind of the matter of personal interest heretofore exclusively expressed by the architect in the problem, they could then reach some common ground of coöperation, and work together to find practical, effective means of bettering government architectural standards. Even Shylock, bereft of his ducats and his daughter, found occasion to lament the loss of both; whereas the architect's lament appears thus far to have too exclusively voiced the loss of his ducats!

IN the case that some among the profession may not yet be quite prepared to agree with our June editorial discussion of the psychology of competitions, particularly as it affects the judges, the recent dedication of the "Peace Palace" at the Hague provides us with another apt illustration of the resulting success (?) of architectural competitions! The reproduction upon this page may serve as an object-lesson, — as to the "human fallibility" of judges, when selecting among two hundred and seventeen designs; or the vexed question as to whether a competition is held to obtain a design or select an architect! We would ourselves hesitate to claim this structure properly visualized the *best* among the two hundred and seventeen designs submitted in competition for the Peace Palace at the Hague; that position logically remains for those who combat our contentions. Nor do we venture now, any more than then, to question that the intentions of the jury were of the best; nor that the judges were conscientious and painstaking to the utmost.

It is our personal opinion, nevertheless, that — next to the Shakespeare Memorial Theater at Stratford-on-Avon — this structure is perhaps the most horrible example of a wholly inexcusable design built in the name of architectural competition within that period of years! That it represents, in itself, the architectural and psychological antithesis of any and all suggestions of peace and good will, we presume none of our readers will care to question. We are even almost willing to suggest that very probably almost any of the designs submitted might better have been chosen for perpetuation in enduring materials in an otherwise peaceful and smiling landscape; that hardly any other of the two hundred and seventeen designs could have failed to be more dignified in aspect; more pleasing and effective against its simple and homely Dutch setting, than the one chosen by the jury. Let those who blindly favor competitions now arise to reply.

An Architectural Picture Puzzle

Query A. Is this architecturally expressive of a palace of Peace or War?
Query B. Did the Judges select this Design, or only M. Cordonnier, the Architect?

Current Periodicals

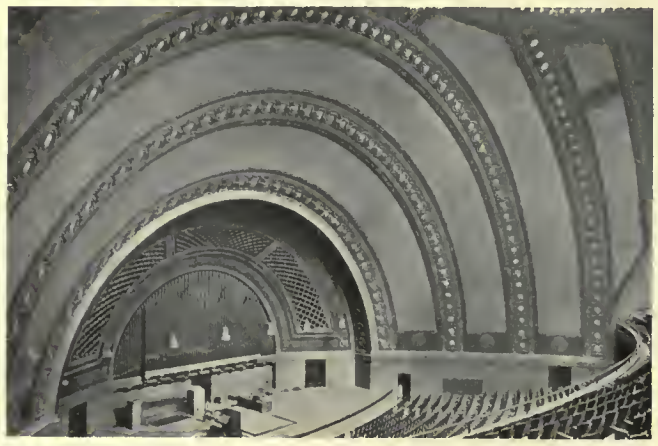
A Review of the Recent American And Foreign Architectural Publications

(From "Construction")

C. P. R. R. Building, Toronto
Darling & Pearson, Architects

(From "The Brickbuilder")

Hill Memorial Auditorium, Ann Arbor, Mich.
Albert Kahn, Architect
(From "The Brickbuilder")



Interior, Hill Memorial Auditorium, Ann Arbor, Mich.
Albert Kahn, Architect
(From "Construction")

(From "Architecture")

Kinney Building, Newark, N. J.
Cass Gilbert, Architect

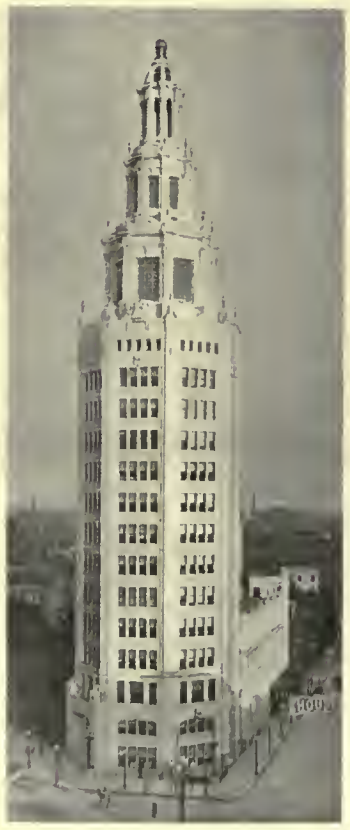
THE August *Brickbuilder* opens with an article on the acoustics of the Hill Auditorium, contributed by Mr. Hugh Tallant, and a page of text concluding the July instalment of notes on working drawings, accompanying illustrations that, in the case of the one on page 178, at least, is far from an arrangement to be considered as a "shining example," even if the matter of the architectural design displayed is of no importance. The Hill Auditorium expands into the plates, where Hubbell & Benes' Cleveland Y. M. C. A. Building is also shown, along with Walker & Gillette's crudely handled design for the Goshen Inn, the interior of which, however, appears from the photographs to have been so well decorated and furnished as to be both attractive and picturesque. Rather an unusual type, reproducing the characteristics of Dutch architecture, is Marcus T. Reynolds' Albany Fire House. Helme & Huberty's Catholic church in Brooklyn fails in being wholly successful — even in the class of design in which it is intended to belong; while Mr. Lawrence Hall Fowler's brick house at Baltimore is attractive and interesting because of its entire breaking away from a conventional arrangement, in plan and in elevation.

The interiors are in some cases less happy, from their very "thin" use of colonial motives — as in the library and dining-room mantels. Mr. Wade describes the new "Architects Building" (*sic*) in New York City, under the title "The Business of an Architect's Office;" while the final pages print the winning designs in the semi-detached tile house competition, and Part Four of the series on "Architectural Jurisprudence."

Architecture for August duplicates the pictures of the Goshen Inn which appear in this month's *Brickbuilder;* prints a fenestrated schoolhouse design at East Orange by Guilbert & Betelle, that we reproduce; two exterior views of York & Sawyer's Bank at 140 Broadway — thoroughly illustrated in our July issue — and a country house in New Jersey built of a rather inflexible broken granite wall, evidently intended to reproduce the effect of Philadelphia ledge-stone. Mr. Ernest Flagg's new Scribner Building hardly represents any architectural advance over the older structure lower down Fifth Avenue, of which he was the architect some fifteen years ago. The Kenney Building at Newark indicates that Mr. Cass Gilbert has also "fallen" for an imitation of the rounded-corner angle treatment originated by

(From "The Brickbuilder")

Fire-House, Albany, N. Y.
Marcus T. Reynolds, Architect



General Electric Bldg., Buffalo, N. Y.
Eisenwein & Johnson, Architects

(From "The Brickbuilder")

House at Baltimore, Md.
Lawrence Hall Fowler, Architect

(From "The American Architect")

School of Journalism, Columbia University, N. Y.
McKim, Mead & White, Architects

(From "The Architectural Record")

Gloucester Apartments, Boston, Mass.
Parker, Thomas & Rice, Architects

(From "The Architectural Record")

The Harvard Club, Boston, Mass.
Parker, Thomas & Rice, Architects

McKim, Mead & White. The building, otherwise good, presents no particular features novel to the design of American office structures.

The August *Architectural Record* contains but two articles: one, of a few pages, memorializing the late Professor Despradelle; the other dealing with the work of Parker, Thomas & Rice, accompanied by a large number of illustrations of designs of a consistently high average of merit. Aside from the Ayer house at Pride's Crossing, with its well-known exterior,— expressing rather an "Italian" version of the typically "French" Newport villa, — and some of their older buildings, such as the Tennis and Racquet Club, Hotel Belvedere, the Baltimore and Ohio Office Building at Baltimore, the Jamestown Exposition Buildings, the Union Boat Club, the Nowell and Baylies' houses (all generally recalled by one or two illustrations), the photographs show several new buildings, including Miss Ellen Sharpe's brick-gabled house at Providence; studies for the Johns Hopkins University Buildings; some Back Bay Apartments; the Stearns, Minot, and Columbia Life Office Buildings in Boston; some picturesque offices for the North German Lloyd Steamship Company at Baltimore; a dignified modernized version of a Georgian dwelling in the Leiter house at Beverly Farms; the far less successful (because over-pretentious) Lothrop Ames house at North Easton; along with the less well-known Country School for Boys at Baltimore, a simple and attractive brick residence for James Jackson, at Dedham, and an equally simple plaster house for Colonel Robinson at Hartford — less familiar structures; while the illustrations also include an exterior view of the still incomplete Harvard Club in Boston, on Commonwealth Avenue. The Williams house, Nahant, and Baylies house, Taunton, are both familiar from their earlier illustration on our pages.

(From "The Brickbuilder")

Y. M. C. A. Building, Cleveland, O.
Hubbell & Benes, Architects
(From "The Architectural Record")

Residence of James Jackson, Dedham, Mass.
Parker, Thomas & Rice, Architects

The American Architect for August 6 contains another article about the acoustics of Mr. Kahn's Memorial Hall in the University of Michigan, accompanied by illustrations, which continue through the plates either as photographs or working drawings. August 13 illustrates by photographs, and drawings of some of the mantels and other interesting details, the well-known "Mappa house" at Trenton, New York, which has lately come into the possession of Mr. W. S. Wicks, Architect. August 20 contains an article on brick fireplaces by George J. Jervis, accompanied by photographs — mostly of brick mantels. The usual number of miscellaneous notes and clippings fill other pages, and the plates reproduce the first prize drawings in the Hamilton County (Cincinnati) Court-house, by Messrs. Rankin, Kellogg & Crane, as well as the second prize design drawings of Mr. Lincoln Fechheimer. On August 27 appears Part Four of Mr. Schuchardt's observations on the housing problem in Europe, dealing with German apart-

(From "Architecture")

Washington School, East Orange, N. J.
Guilbert & Betelle, Architects

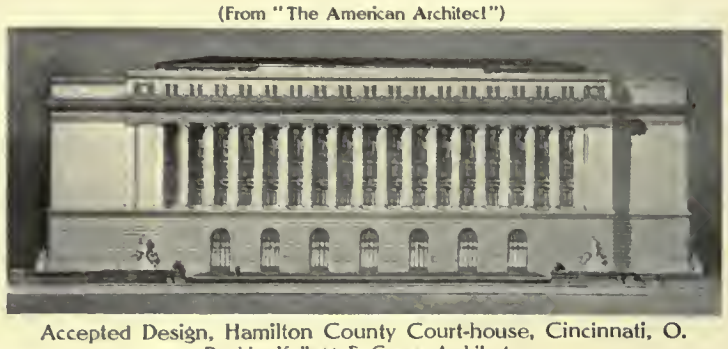
(From "The Architectural Record")

Country School for Boys, Baltimore, Md.
Parker, Thomas & Rice, Architects

(From "The Western Architect")

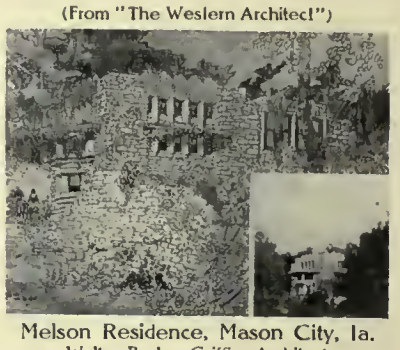
Holahan House, Mason City, Ia.
Walter Burley Griffin, Architect

(From "The American Architect")



Accepted Design, Hamilton County Court-house, Cincinnati, O.
Rankin, Kellogg & Crane, Architects
(From "The Builder," London)

(From "The Western Architect")



Melson Residence, Mason City, Ia.
Walter Burley Griffin, Architect

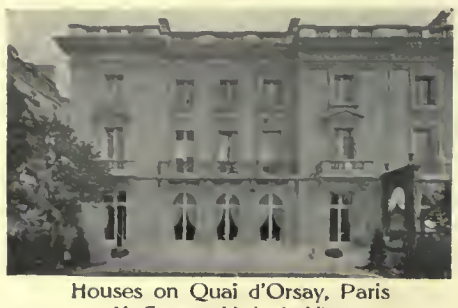
ment-houses. The plates include some poorly printed and poorly made reproductions of McKim, Mead & White's School of Journalism at Columbia University.

The Journal of the American Institute for August contains the expected scholarly essay, this time dealing with "Unfortunate Conditions of Practice, and the Remedy;" the unexpected — and less academic! — analogy "Between Horse-racing and Estimating;" and an article on "Mural Painting," being E. H. Blashfield's convention address, accompanied by illustrations of the author's work. Other pages carry the usual miscellaneous departments.

The Western Architect for August is again exclusively given to the work of one designer — in this case, Walter Burley Griffin — illustrating groups of houses in several neighborhood centers,— one at Winnetka, Ill.; others in Evanston and Emery Hills, near Chicago, and at Grinnell and Mason City, Ia. The dwellings themselves are, of course, of that type of design characteristic of the vicinity of Chicago, of which Mr. Griffin is a well-known individual practitioner. We select one or two for reproduction, as they seem to evidence a new tendency in the work of the "Chicago School;" to eliminate the horizontal emphasis of the tremendous overhang of eaves and long and flat roofs, by concealing the latter and abandoning the cornice altogether — in one case breaking even the window-arch aggressively into the horizontal sky-line. A number of more general interest than usual; but perhaps of more particular appeal in the vicinity of Chicago.

The National Architect for August consists of four pages of text notes and twelve plates, eight given to a plastered house at Bryn Mawr, Pa., by Horace Wells Sellers. The four remaining show six sketches of civic development, — the Manhattan Bridge approaches and the proposed civic centers of Cleveland, Denver, Baltimore, and Rochester.

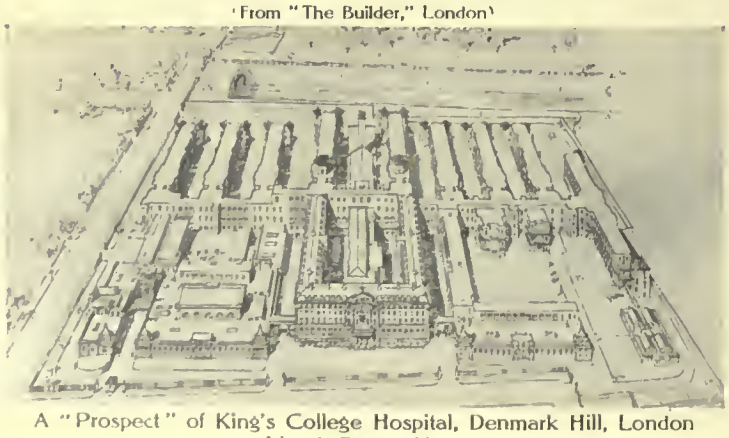
Construction for August contains Darling & Pearson's Canadian Life Office Building at Toronto, the Household Science Building at Toronto University; the Seneca Building and the General Electric Building, both at Buffalo, the latter of which, by Eisenwein & Johnson, we reprint; and a number of photographs of McKim, Mead & White's Municipal Building in New York City. Besides these, an article, with illustrations, deals with "Entrances to Private Estates," and the Toronto General Hospital buildings, by Darling & Pearson, are shown on an advertising page.



Houses on Quai d'Orsay, Paris
M. Georges Lisch, Architect
(From "The Builders' Journal," London)

Harris Free Library and Museum, Preston, Eng.
James Hilbert, Architect
(From "The Builder," London)

Commonwealth Building, London
A. Marshall and A. G. R. Mackenzie, Architects
(From "The Builder," London)



A "Prospect" of King's College Hospital, Denmark Hill, London
Wm. A. Pite, Architect

The Architectural Review (English) for July publishes more English interiors of the Early Georgian or Palladian period; of the series of London Clubs, Brooks, in St. James Street; articles on "The British School at Rome," and "The Bridges of Paris," all illustrated; and a town house, by Mr. Lutyens, and some additions to Rotherfield Hall in Sussex, by Mr. Inigo Thomas.

The Architects' and Builders' Journal for August 13 prints Mr. Temple Moore's new nave to Hexham Abbey; August 20, the "Neo-Grec" Harris Free Library and Museum at Preston, which structure belongs to the archaic type of classical design, of which St. George's Hall at Liverpool is an example. The Harris Library, begun in 1882, serves as a connecting link between the work of the first part of the nineteenth century and the work now developing under this same tendency in England. The August 27th issue also contains various illustrations of the Salon d'Honneur in the French section at the Turin Exhibition of 1911.

The Builder for August 8 contains two plates of American architecture — Bliss & Faville's Eastman Kodak Building at San Francisco and York & Sawyer's Guaranty Trust Company Building, New York City — and A. W. S. Cross' prize design for new public baths at Newcastle-upon-Tyne. August 22 illustrates Messrs. William & Edward Hunt's London house in Harley Street, M. Georges Lisch's house on the Quai d'Orsay, and the second prize design for elementary schools at Harrogate; and August 29, some London atelier, Liverpool, and Manchester school student drawings of a general excellence, presenting strange contrasts to both the commonplaceness of English public architecture and our "student designs" in this country.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

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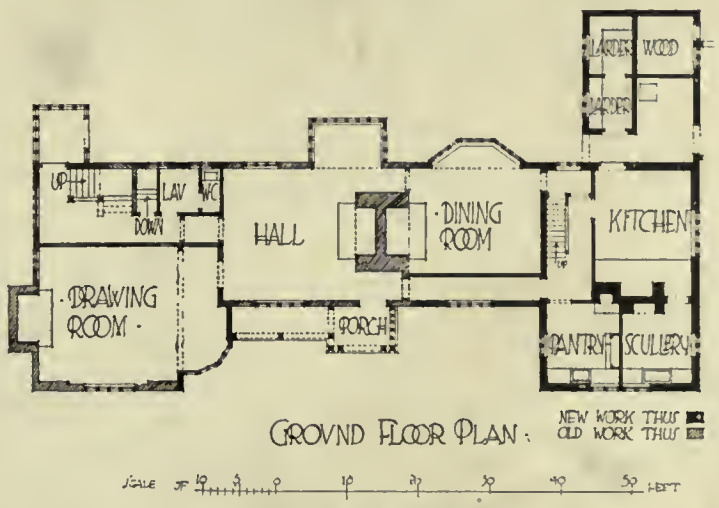
AT the time the proposed Lincoln Memorial for Washington was being discussed in committee and various locations were being considered, Mr. John Russell Pope was requested by certain members to make a variety of studies for possible other locations than the site officially indicated in the layout of the Washington plan; and, finally, to develop a scheme different from the one that Mr. Henry Bacon had been employed by the committee to work out along the general lines proposed by Mr. McKim (illustrated in our April, 1912, issue) when the site opposite Arlington on the banks of the Potomac had first been set apart for this Memorial by the Washington Commission. In the study and presentation of these various schemes some exceptionally beautiful renderings were prepared in Mr. Pope's office; and the publishers of THE ARCHITECTURAL REVIEW have been fortunate in at last arranging for their publication in this issue; along with another rendering, also made by Mr. O. R. Eggers for Mr. Pope, of his Temple of the Scottish Rite, on the Avenue of the Presidents at Washington. For impressiveness and sincerity of rendering these drawings are nearly models of presentation — while one or two even partake of the suggestive poetry and mysticism of creative art work; so rarely found in architectural rendering in America. We believe these plates will prove to be the feature of this issue, which is elsewise concerned with recalling the essential strength and virility of Norman architecture, factors that are unfortunately seldom found in architecture of the current day — except in some of the more masculine work produced in Germany, such as the chain of Bismarck Monuments, for instance; or some of the new public buildings—which we have particularly illustrated to indicate those lines along which modern designers might profitably employ Norman forms in modern work. This feeling has already been shown in one or two of the structures we have included in the Modern English Church series, and is also well expressed in this country in some of the buildings at Toronto University. Other text-pages show some small, inexpensive plaster houses in the suburbs of Chicago, by Mr. Charles E. White, Jr.; a convent recently built by Maginnis & Walsh near the Newton line outside of Boston; and a drawing of a mantelpiece, of such particular merit that we reproduce it upon another page for its explicit and expressive pen-drawing of characteristic Georgian architectural detail. It possesses all the vigor of the copper-plate engraving — through which medium we are accustomed to see the architecture of that period portrayed — accompanied by a freedom in, and an expressive use of, the pen-drawn line that at once add a greater intellectual interest to its architectural characteristics. We contrast this drawing with a photograph of the mantelpiece, and commend it to the study of every architectural draughtsman as a model of treatment for the rendering of architectural ornament in scale drawings and details.

The added plates included in this issue give, in the English Church series, views of Selby Abbey, that show the introduction of an unusual element, in the problem presented in the restoration and rebuilding of a section of an historic ecclesiastical fabric destroyed by fire. One of the transepts and a large portion of the roof and interior fittings of the Abbey suffered in this disaster. The interior of St. Matthew's Church at Yiewsley, by Nicholson & Corlette, portrays a distinctive modern decorative treatment, such as has been employed in a number of modern English chapels, and used several times by these very designers.

The October English Country Houses show the attractive Dutch garden and front of Ditton Place, which is architecturally based on the Georgian brickwork of England, but handled in a distinctively modern and free fashion; while the three plates of Mr. Newton's house are somewhat comparable to the Selby Abbey plates, in that they show how successfully an old mansion-house has been enlarged and renovated without losing its picturesque and appropriate character.

THE ARCHITECTURAL REVIEW for November will have its text given largely to the consideration of European theaters, particularly in Germany. Mr. J. E. O. Pridmore has written the leading article, dealing exhaustively with the stage equipment of the modern German Opera House, illustrated by many photographs and drawings in the text and also by plates which reproduce the plans and elevations of Prof. Wm. Lossow & Max Hans Kühne's new Dresden Opera House, opened this year. Despite the fact that the acoustics of the house have not proved successful, its stage equipment remains the most complete and modern in all Germany. Inasmuch as the large German Opera House is not yet the place to find the most advanced methods of staging, this article will be supplemented by a shorter article, which treats of the "intimate theaters" of Germany and indicates something of the theory and science of the most modern German stage settings. Besides the Dresden Opera House, we will also illustrate the new theater in the Champs-Élysées, Paris, by views of the exterior, interior, and even some details of the decoration. While regarded by Parisians as architecturally German in type, it has nevertheless proven to be one of the real artistic achievements of recent years, being consistently "modern art," both in design and sculptural and painted decoration, throughout.

The November added plates will include a nearly complete showing of the recently finished Lady Chapel of Liverpool Cathedral, by Mr. G. Gilbert Scott, one of the most modern and most inspirational treatments of Gothic in England. In the English Country House series more views of Mr. E. L. Lutyens' work are shown in one of his most distinctive houses, Little Thakeham, the gardens of which appeared in our June issue.



Upton Grey House, Winchfield, Hants
Ernest Newton, Architect

Book Notes

THE MEDIÆVAL CHURCH ARCHITECTURE OF ENGLAND, by Charles Herbert Moore. $5\frac{3}{4}'' \times 8\frac{3}{4}''$. 237 pages. 23 half-tone plates. 159 text illustrations. Price, $3.50, net. The Macmillan Company, New York. 1912. Mr. Moore's most recent book is an analytical discussion of English Gothic structures that, in the opening chapters, also deals with some French examples. In considerable part this book supplements the same author's "Development and Character of Gothic Architecture," where more emphasis was placed upon French than English buildings. Both text and illustrations deal considerably with matters of construction, particularly vaulting; and its scope can best be indicated by the chapter-headings, which deal respectively with "Norman Romanesque," "Pointed Norman," "Canterbury Choir," "Trinity Chapel," "Early and Late English," "Westminster Choir," "Pointed and Perpendicular Styles," with two final chapters on "Timber Roofs," and a Summary. While of great historical importance, the work is also of interest to any one desiring a fundamental knowledge of the development of Gothic architecture and an acquaintance with its manifestations, as they express themselves in some of the best-known English examples. The accompanying illustrations are valuable, too, in visualizing the growth of the Gothic style — as well as explaining the author's view-point, and clearly showing some inherent structural details and peculiarities of Gothic architectural forms, and the relation between them. To the architect it is valuable as a fresh point of view on familiar material, by which to measure his own professional musings!

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The Architectural Review

Volume II (Old Series, Vol. XIX) October, 1913 Number 10

The Norman Architecture of England

By Adelaide Curtiss

PROFESSOR FREEMAN, when he selected the conquest of England by the Normans as the theme for his masterpiece, chose a most fascinating subject. Nothing reveals more fully the striking characteristics of the bold and brilliant race whose story he so ably told than the massive structures which they raised upon English soil.

The Norman architecture of England represents indeed much that is deeply interesting, for everything connected with the story of this wonderful race reads like the most thrilling of romances. From the first arrival, in the ninth century, of the Normans in that portion of France which is still called by their name; from their partial subjugation of the Gallic race after they themselves had learned some of the arts of civilization; from their conquest of England, and that marvelous record of their sway in Sicily; — all through their era of adventure, in short, they and everything they touched were impressed with a dominating power and vigor. The adaptability of this warlike nation also was most remarkable. In an almost incredibly short space of time their savagery was exchanged for a mastery of the arts of peace, while devastation and plundering were immediately followed by an eager rebuilding of much that had been laid low. "The same fierce, wild energy that had been turned against the Church in the ninth century was turned to her service at the end of the tenth. In less than a hundred years the Normans were transformed from the most pagan and barbarous people of Europe into the most Christian and civilized."

Durham Cathedral, Western Towers

Norman architecture, as is well known, is only another name for the Romanesque, being one of its many types. "They (the Normans) adopted what was vital in the Lombard style, combined this with what they had already borrowed from their French neighbors, and added besides a large element of their own strongly national character; hence arose those magnificent monuments of the second half of the eleventh century that still dot the plains of Calvados and of the Lower Seine." During the eleventh and twelfth centuries the Norman buildings in England differ little in their main characteristics from the structures erected in the other countries of Europe, except that the English buildings are usually lower and longer, and show rather less refinement. The English churches, too, have the great square tower of unassuming height over the crossing, which the Continental buildings lack, and various other peculiarities are evident. But wherever the Norman came, wherever his prowess gave him a foothold, there a certain boldness and individuality, as well as a fanciful beauty of its own, showed itself in his architecture. If even the Sicilian cathedrals of Monreale or Palermo be studied, the former the work of Norman-Sicilian artists, the structure being "Latin in its shape, Roman in its colonnades, Byzantine in its mosaics, Greek in its sculpture, Saracenic and Norman in its many moldings," while Palermo Cathedral is a reconstructed Arabic mosque, which in its turn was originally a Christian basilica; — in all this mingling of many styles of building, which is such an interesting, although confusing, characteristic of Sicilian architecture; in all this the Norman hand is strikingly evident, and always with this same rude beauty and power.

In England the Normans carried things with a high hand. William the Conqueror was determined to show that he was master, but his struggle, and that of his descendants, with the Saxons was a terrific one. These Saxons, however, though seemingly defeated, came to their own again after the lapse of a few centuries, for the English peculiarities were too strong to be entirely annihilated. Historians have told us with much truth how fortunate the blending was, how the ruggedness of the Saxon was refined by the lighter and more elegant characteristics of the Norman. One of the unhappy results, however, of the Norman Conquest was the destruction of the Saxon architecture. Little is left to us of those early buildings, for the Normans showed little hesitation in destroying many of them in order to erect larger and more imposing structures in their places. The architecture thus became less insular, as England became more truly a part of Europe. These same Norman buildings soon equaled such of their prototypes as those wonderfully historic churches of Caen in Normandy, built by William the Conqueror and his queen, — St. Stephen's (Abbaye aux Hommes) and the Church of the Holy Trinity (Abbaye aux Dames). The Normans found

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plenty to occupy them in their newly won land, while their many rapidly built structures, often of great size, with elaborate ornamentation, soon surpassed in magnificent impressiveness even their Normandy prototypes.

With the exception of a few important castles, Norman structures in England, standing in entirety, are comparatively infrequent. With the possible exception of Durham, few of the great English cathedrals but have been partially rebuilt or almost entirely reconstructed. The Gothic methods of building were so vastly superior to the tentative efforts of the Normans that the latter must, in the very nature of things, give way in their turn to the newer and better style. By means of the Gothic system of thrusts and counter-thrusts, by superior methods of vaulting, by a thoroughly logical design of supports and stays, the Gothic architects could span distances and reach heights of which the Norman builders did not dream. The round arches, the thick and massive walls,—massive because of the builder's ignorance of architectural laws,—the rudely groined or barrel vaults, even the interesting chevron, billet, bead, and beakhead moldings, —all these brave attempts and striking characteristics of the Norman architecture compare poorly with the perfected technique of the Gothic.

But the Norman structures, wherever they remain, possess great dignity and majesty. Durham Cathedral, so vast in its proportions, towering so grandly over the river Weir, is almost Egyptian in its massiveness and simplicity. The nave of Gloucester Cathedral, the transepts of Winchester, the crypt of Canterbury, and a few of the chapter-houses and various portions of some of the other English cathedrals, as well as certain isolated village churches,—all these will in certain respects even surpass some of the later styles of architecture.

Southwell Cathedral, from the Northwest

Rochester Cathedral, Norman Triforium

Rochester Cathedral, Nave looking East

That Norman buildings are faulty in construction is indeed very true. Professor Willis once wrote that he admired the ingenuity of the Middle Ages; but whatever may be said of their science as shown in their masonry, he believed they had none. They were perfectly practical and ingenious men; they worked experimentally; if their buildings were strong enough, they stood; if they were too strong, they also stood; but if they were too weak, they gave way, and they put props and built the next stronger. That was their science, and very good, practical science it was; but in many cases they imperiled their work and gave trouble to future restorers.

Still, the very imperfections of the Norman buildings constitute one of their claims to our interest. There is something in the gloomy and impressive majesty of Norman architecture that fills the imagination as the more graceful and inspiring Gothic can seldom do. In many an ancient English village the little church, with its great square Norman tower, still stands, surrounded by old,

old trees, hoary in their antiquity. What secrets the ancient trees must whisper to the venerable old church in the silences of the moonlit midnight! Their converse must be not in terms of days or years, but of centuries; they speak not of events in one short generation, but of great wars and conquests; and of the rise and passing of mighty nations. Or do they take a still deeper tone, and remind one another that this puny race of man, and the globe on which he dwells, are mere atoms in the boundless universe of God?

Some of the English cathedrals still have much of their Norman portions remaining. The author of "Cathedrals of England and Wales" writes:

"Although nearly all our cathedrals retain more or less of Norman work, either in their ground plans or their actual fabrics, those of Chichester, Durham, Gloucester, Hereford, Norwich, Oxford, and Peterborough have come down to our own day with nearly the entire shell of the original fabric intact; but of them all, none has preserved its original ground plan so little undisturbed as Norwich.

"Ely retains its Norman nave and transepts entirely undisturbed; St. Albans, partially so. The naves of Rochester and Southwell, the transepts of the latter and of Winchester, are grand and characteristic examples of the style. Exeter has its transeptal towers; Carlisle, a fragment of its nave; and Chester, its north transept. At Worcester, traces of Norman work are visible in the walls of the transepts and south aisle of the nave; and at Lincoln the Norman west front still exists beneath a veil of Early English work. Bristol retains its chapter-house and passage thereto; while at Canterbury a close examination of the walls of the choir will reveal how much of the sterner work of the Priors, Conrad and Ernulf, was made use of by the French and English Williams. Lichfield, Wells, and York show no traces of their Norman origins above ground."

This Norman work in these cathedrals and churches is full of stern, yet striking, beauty. One has only to examine such a crypt as that of Canterbury, where the capitals of the ancient pillars display each a different elaborate design, or the rich exterior and interior of the tower of St. Anselm, a part of the same cathedral, or the beautiful interior of the above-mentioned chapter-house of Bristol, or the vastly interesting and ingenious decorations of such a church as that of St. Peter's in Northampton,—one has only to notice

Durham Castle, Norman Doorway

Newcastle, the Castle Chapel

Bristol Cathedral, the Cloisters

Hereford Cathedral, South Aisle

Canterbury Cathedral, the Norman Crypt

Durham Cathedral, toward Aisle

these, to instance a few examples among many, to realize something of the charm and richness of Norman architecture.

There is a reason, too, for this beauty, with all its naïveté. The Norman architecture, considered merely as a branch of the Romanesque, necessarily was based upon classic models, upon the Roman remains, which in Spain, Germany, but above all in southern France, outlasted the barbarian invasions. Still, this study of the past everywhere was usually careless and fragmentary, so that each district of undeveloped Europe introduced local peculiarities into its style of building. The curious grotesques, the vigorous designs, the crude and archaic figures, and the linear decorations which are such a feature of the Romanesque work,— all these by their virtues as well as their defects show the strength and also the weakness of the new life which had been infused into the old stock. The ancient classic civilization was stiffening into decay and death, and the influx of the fresh vigor of the North was never better shown than in the architecture of this period. It is this fearlessness and individuality which constitute much of the interest of the Romanesque. Study, for instance, the architecture of Kilpeck Church, a little building a few miles from Hereford, and even the grand Norman work in the cathedral of Hereford itself cannot surpass in its detail the elaborate designs of the smaller structure. Notice the intertwined foliage and grotesques around the doorway of this church, or the crude representations of various animals and human figures which, in the interior of the building, decorate the chancel arch. See the very rich Norman designs in the Church of St. Margaret-at-Cliffe, near Dover; notice the west doorway of this church, "one of the finest examples of Norman work in England," or that of Rochester Cathedral, where can be seen in the carved figures of Henry II and his queen some of the earliest English sculpture. Then visit Steetly Chapelry, in Derbyshire, whose church is said to be "the most complete and beautiful specimen of Norman work, on a small scale, that can be met with anywhere in this country (England) or in Normandy." Such examples of twelfth-century ecclesiastical architecture, their designs much richer usually than those of the preceding century, are priceless as representing historic monuments and illustrating the life and thought of the period.

Kilpeck Church, Hereford

Kilpeck Church, Doorway

Examine, too, as an illustration of Romanesque architecture in general, that unique little church of Aulnay in mid-western France, where the four moldings of the archivolt above its western entrance are decorated with a number of carved figures, the two innermost rows representing saints and kings, while the extreme outer and inner ones display curious grotesques mingled with leafage, or various animals in uncouth postures. Notice the donkey here walking upon his hind legs and playing a lute, and, simply by studying the work in this one vastly interesting little building, you will begin to appreciate something of the fantastic imagery, and the grim humor as well as strength, of the northern nations. The Lombard architecture also, of northern Italy, a whole subject in itself and also of Teutonic origin, displays vividly the same peculiarities. Here the fierce animal figures, biting and clawing, and the barbaric grotesques, are everywhere evident. It is all wildness and rude vigor, but it is life, life taking the place of dissolution and death, a true type of mediæval civilization. The various Romanesque schools of building are indirectly based, as has been said, upon numerous preceding classic prototypes, but their individuality and virile strength are their own. In regard to this constructive genius and originality of an early time, Mr. A. K. Porter, from whose "Medieval Architecture" quotations have twice been made, writes:

Selby Abbey, the Nave

Winchester Cathedral, the North Transept

"In the Romanesque and Gothic periods conscious archaism and the deliberate copying of ancient forms, while by no means unknown, were happily never carried to very great lengths. The vital influence which Rome exerted upon these ages was through the force of unbroken tradition; through

the fact that certain forms, such, for example, as the Composite capital, never passed out of use, but were employed from generation to generation, the later builders borrowing them from their predecessors and not, necessarily, from the ancient monuments directly. . . . To suppose — as is too often done — that the builders of those medieval schools which show no evident signs of having been influenced by the direct study of ancient architecture deliberately sought for precedents in classical ruins, and acquired sufficient archæological skill to unearth motives so obscure that they have again come to light only thanks to the exhaustive explorations of modern scholarship, is to misunderstand profoundly the spirit of medieval architecture."

Hallgarth Pittington Church, near Durham

The castles of England constructed by the early Normans and the Plantagenets were, in those days before the invention of gunpowder, almost impregnable. During the turbulent reign of King Stephen the whole land "bristled with castles," many of these same strongholds becoming mere nests of robbers. The firm control of more beneficent rulers put an end to this state of affairs, many of these great constructions being destroyed; but the castles of Dover and Rochester, and the Norman portions of the Tower of London, to mention only those that are best known, still remain to our day. These fortifications, as well as the Norman cathedrals and churches, display alike great boldness, strength, and dignity.

England of the eleventh and twelfth centuries was an age of confusion and distress, of oppression and tyranny. Order, however, was gradually appearing out of chaos; but the times were fierce and wild, and this is revealed in the architecture of the period. The beauty of the Norman structures is the beauty of power and rude strength, not that of joy and grace. The heaven-soaring aspiration of the Gothic was a later development; it did not belong to this scene of war and conflict. The Norman buildings blazed the way in preparation for better things. Out of the mistakes of Norman building sprang the full and consummate beauty of Gothic architecture. Some writers, closely associating the two styles, say that "no greater mistake can possibly be made than to suppose that a hard-and-fast line separates Romanesque and Gothic architecture. They are not two independent and separate styles; they are parts of one great style, the greatest of all the arched styles of the world." Glorious as the Gothic type undoubtedly is, — considering it apart from the Norman,—still the splendid constructions of the former can never surpass in grandeur the rugged majesty of the Norman buildings.

Durham Cathedral, the Nave

Durham Cathedral, Late Work in Galilee Chapel

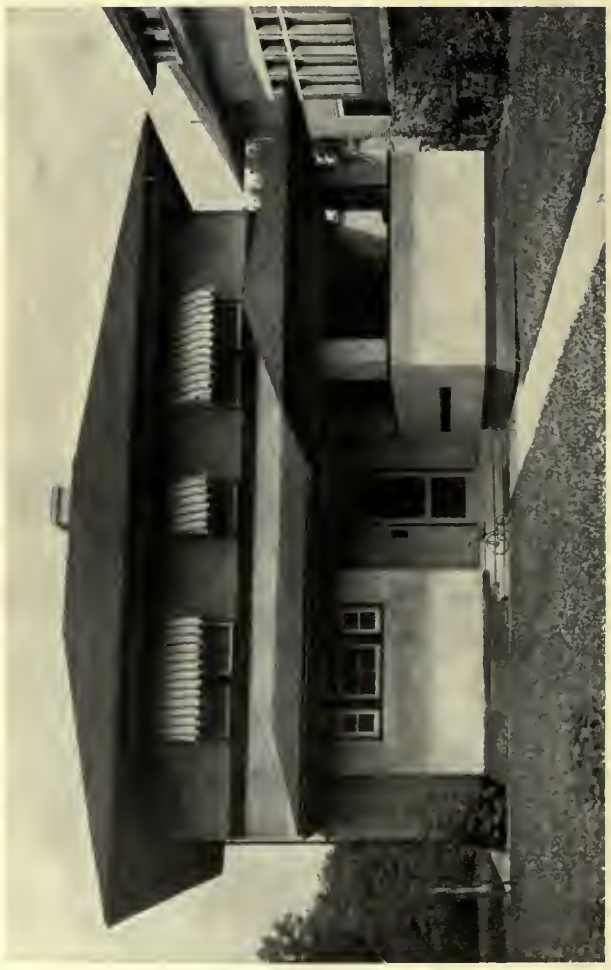
Rochester, the Castle

Lincoln Cathedral, Late Norman Work on Western Façade

THE W. D. HERRICK HOUSE

THE C. W. AUSTIN HOUSE

THE R. B. WALLACE HOUSE



THE SIMMONS HOUSE

A GROUP OF PLASTER HOUSES AT OAK PARK, ILL.

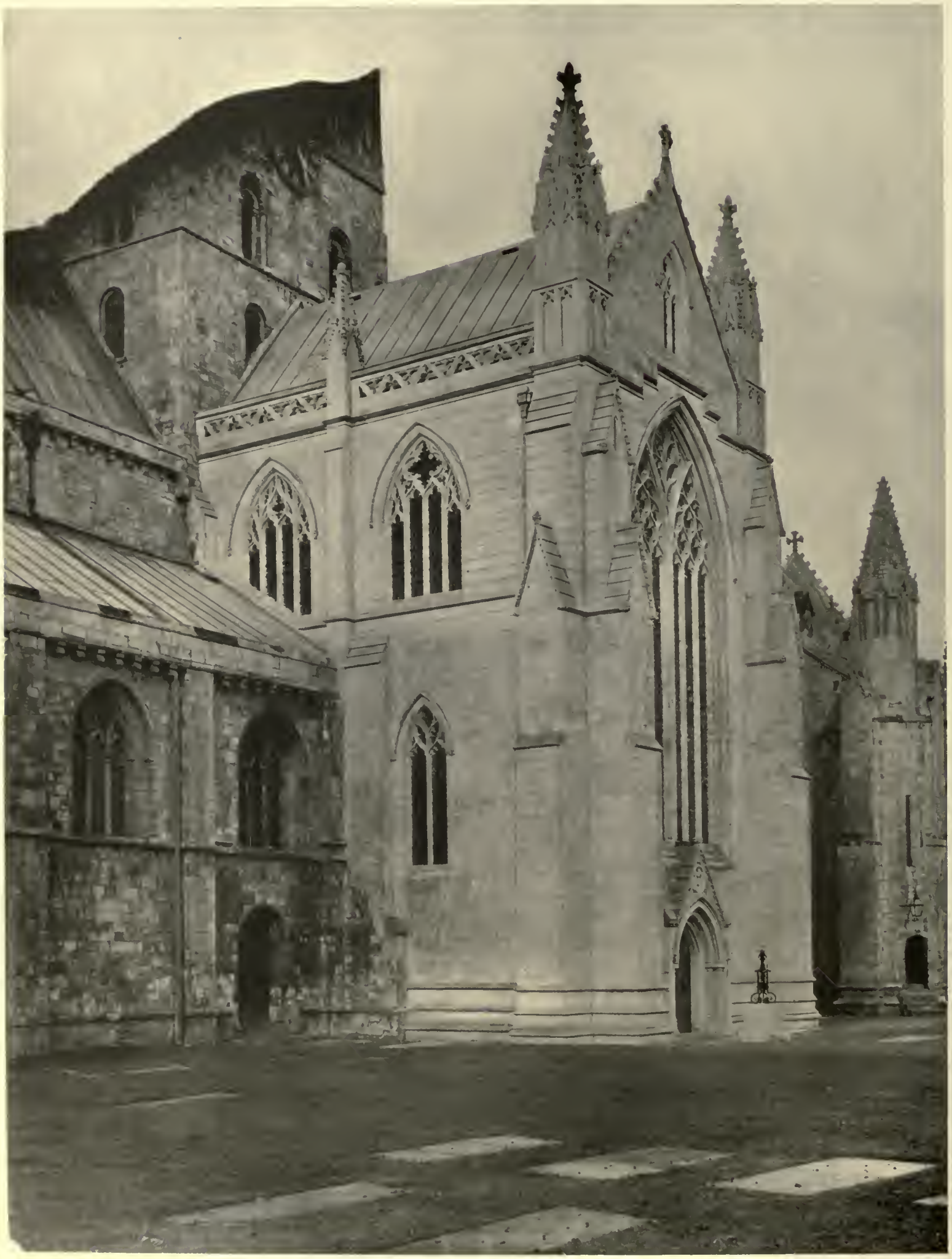
CHARLES E. WHITE, JR., ARCHITECT

THE ARCHITECTURAL REVIEW

SOUTH TRANSEPT FROM RECTORY

SELBY ABBEY, YORKSHIRE, ENGLAND

J. O. SCOTT & SON, ARCHITECTS



SOUTH TRANSEPT, FROM WEST
SELBY ABBEY, YORKSHIRE, ENGLAND
J. O. SCOTT & SON, ARCHITECTS

PLATE LXXXII

THE ARCHITECTURAL REVIEW

PLATE L

VIEW FROM DUTCH GARDEN

DITTON PLACE, BALCOMBE, SUSSEX, ENGLAND

SMITH & BREWER, ARCHITECTS

THE ARCHITECTURAL REVIEW

GENERAL VIEW OF ENTRANCE COURT

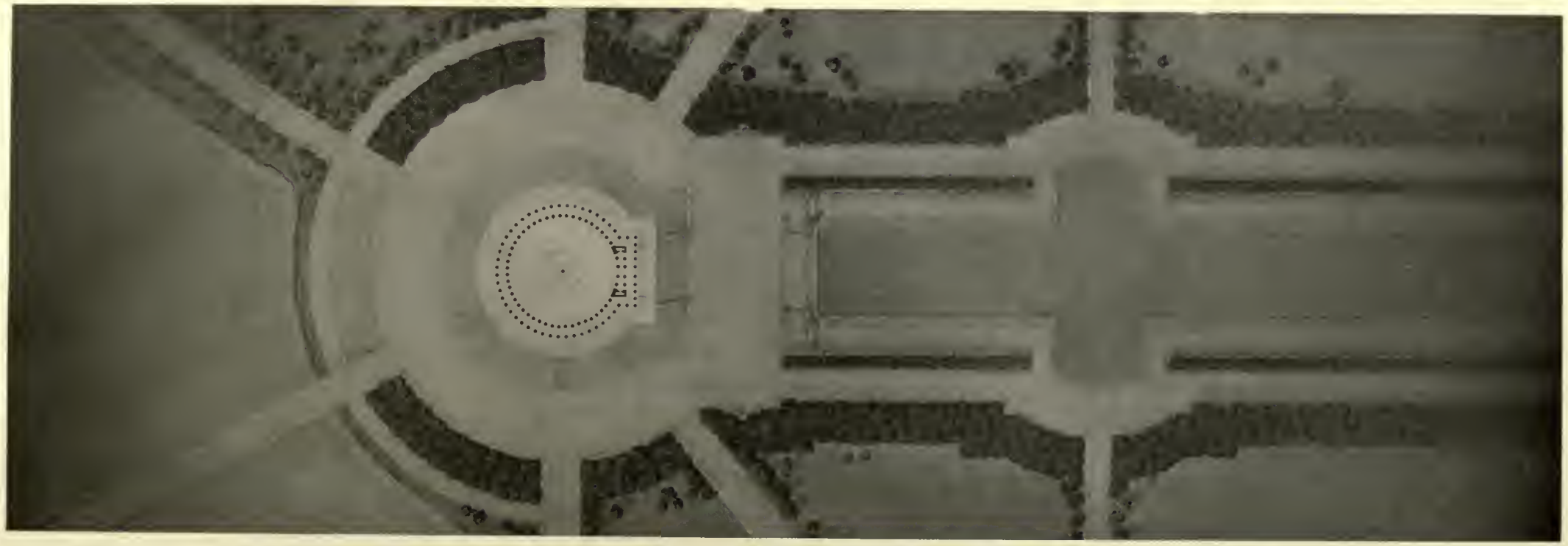
UPTON GREY HOUSE, WINCHFIELD, HANTS, ENGLAND

ERNEST NEWTON, ARCHITECT

PLATE LI

THE ARCHITECTURAL REVIEW

PERSPECTIVE VIEW, POTOMAC PARK SITE



PLAN, POTOMAC PARK SITE

ALTERNATIVE DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

PLAN OF MERIDIAN HILL SITE

PLAN OF SOLDIERS' HOME SITE

ALTERNATIVE DESIGNS FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

VIEW FROM SOUTH, MERIDIAN HILL SITE

VIEW FROM MICHIGAN AVENUE, SOLDIERS' HOME SITE

ALTERNATIVE DESIGNS FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

DETAIL VIEW FROM THE NORTH, MERIDIAN HILL SITE
ALTERNATIVE DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT

VIEW OF EXTERIOR AND APPROACH, SOLDIERS' HOME SITE

ALTERNATIVE DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

VIEW OF THE INTERIOR, MERIDIAN HILL SITE

ALTERNATIVE DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

VIEW IN INTERIOR, SOLDIERS' HOME SITE
ALTERNATIVE DESIGN FOR LINCOLN MEMORIAL, WASHINGTON, D. C.
JOHN RUSSELL POPE, ARCHITECT

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT

TERRACE FRONT

UPTON GREY HOUSE, WINCHFIELD, HANTS, ENGLAND

ERNEST NEWTON, ARCHITECT

PLATE LII

THE ARCHITECTURAL REVIEW

ENTRANCE PORCH

UPTON GREY HOUSE, WINCHFIELD, HANTS, ENGLAND

ERNEST NEWTON, ARCHITECT

SCREEN

SELBY ABBEY, YORKSHIRE, ENGLAND

J. O. SCOTT & SON, ARCHITECTS

PLATE LXXXIII

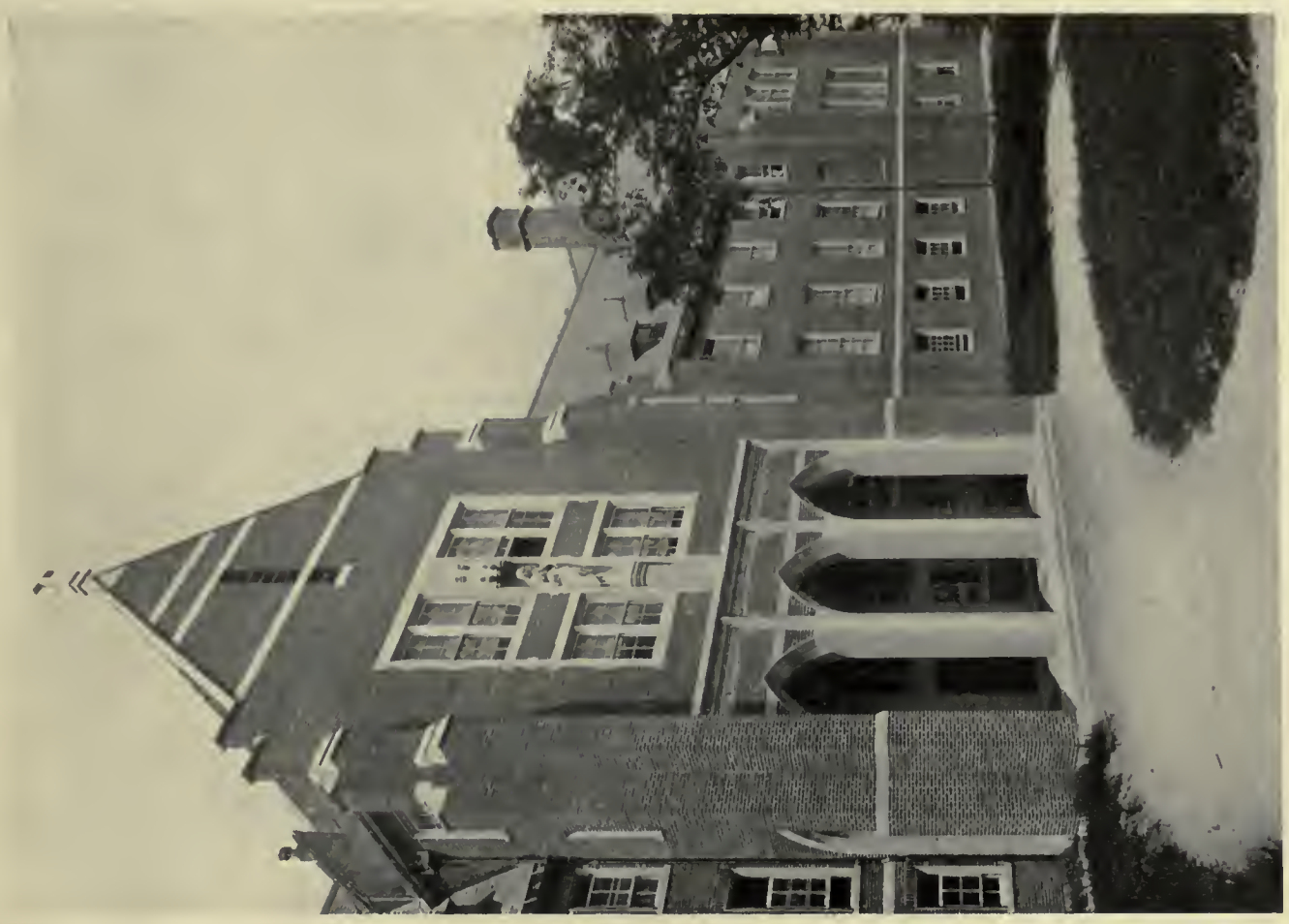
THE ARCHITECTURAL REVIEW

ST. MATTHEW'S CHURCH AT YIEWSLEY, WEST DRAYTON, ENGLAND

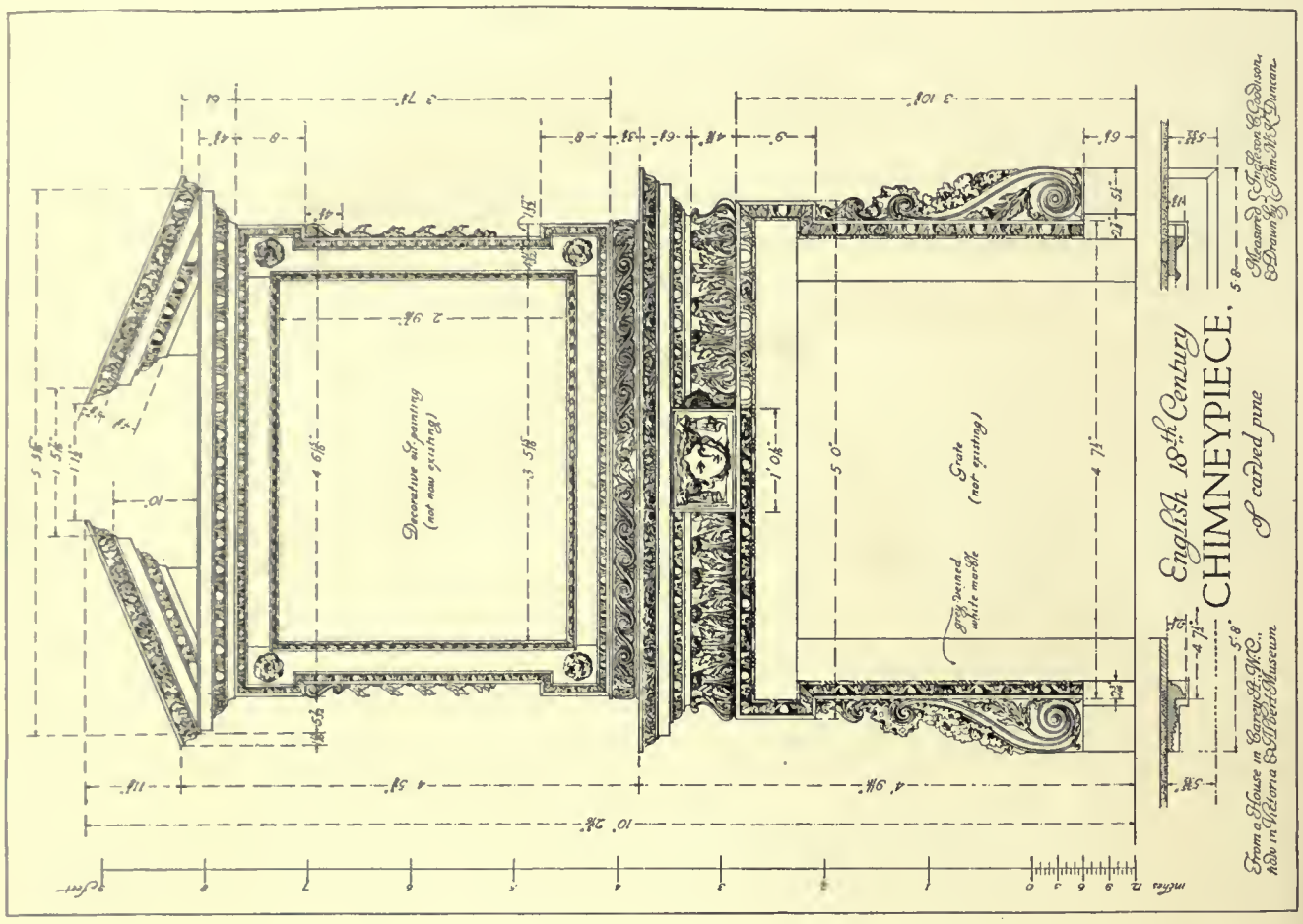
NICHOLSON & CORLETTE, ARCHITECTS

PLATE LXXXIV

THE ARCHITECTURAL REVIEW



CONVENT OF THE CENACLE, BRIGHTON, MASS.
MAGINNIS & WALSH, ARCHITECTS



AN ENGLISH EIGHTEENTH-CENTURY MANTEL FROM NO. 18 CAREY STREET, LONDON, W. C.

MEASURED DRAWING BY JOHN McK. DUNCAN

The Architectural Review

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PLATES

PLATES LXX.–LXXVI.—ALTERNATIVE DESIGNS FOR LINCOLN MEMORIAL, WASHINGTON, D. C. (PLANS AND PERSPECTIVES) — JOHN RUSSELL POPE, ARCHITECT.

PLATE LXXVII.—TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C. (PERSPECTIVE) — JOHN RUSSELL POPE, ARCHITECT.

IF it is a fact that at the present time the American Institute, or its representatives, has antagonized departmental heads and government officials generally by unbusinesslike, untactful, or obviously biased presentations of their demands, it is perhaps not yet too late to change. The government is, after all, a business organization; at least partially officered by business men. An argument, to be convincing, must be placed before them in a businesslike manner, and must indicate a due realization of and regard for practical conditions. It would also be more effective if presented as if it had been considered from that point of view from which these officials themselves have to confront the question. Practical, reasoning minds already exist within the profession to wonder at the Institute's complete acceptance of the government competition as a desirable continuance of an existing condition. It is safe to say that so long as the government competition exists as a custom, it will be impossible for the profession altogether to avoid entering into competitions for other kinds of work — public or private. There exist reasons why the government competition is, from the point of view of the architect, necessarily undesirable. The best architecture can result only from a happy coöperation between architect and client. This coöperation can best be brought about through a certain amount of personal relationship, necessary in order to infuse each party to the problem with a respect for the opinion and knowledge of the other, as well as a mutual appreciation of those elements or conditions desirably governing its solution. Such a mutual acquaintance and coöperation is obviously impossible in the case of government architecture. With the small post-office, particularly (and it was almost exclusively with this class of office that the Tarsney Act dealt), the problem is a cut-and-dried arrangement, with a tendency to become constantly more and more standardized—especially in the details of interior arrangement. The architectural problem is hardly one of plan; though it is perhaps an exaggeration to say that it concerns itself solely with the exterior. Is it then either possible — or desirable — to devise some coöperative arrangement whereby the government drafting-office can carry out the plan and interior arrangement of the post-office, and the different members of the profession then assist the government by the design and appropriate treatment of the elevation, to suit the additional conditions and surroundings imposed by the site? This presents perhaps a new aspect of the case, but one that is peculiarly the point of view from which the government is likely to confront this problem in the immediate future.

BUT why does the Treasury Department even so far condescend as this? may well be asked. Was not the repeal of the Tarsney Act practically equivalent to serving a notice that the government no more needed the architect to fuss with its small work? Well, hardly that! And, besides, just about that time Congress carelessly cut down the appropriation available for the Supervising Architects' office — forgetting, in a moment of aberration, that the office was already five to ten years behindhand in expending appropriations arranged by Congress for $60,000 post-offices in the scattered backwoods hamlets of our politicians' home-towns. And then what happened? Merely that about sixty or seventy of the best draftsmen in the department — including most of the designers — summarily dropped out,— an error that the department has since been vainly striving to correct. The office remains so depleted, to this very day, that recent bills contained unusual provisions for obtaining special men, *outside* the civil-service laws, at large salaries, to attempt to replace this loss! The explanation is given,— that it is impossible to get good men to go through the bother of taking civil-service examinations. Perhaps! But they did it once; and why not now? Even *if* true, at this time, the creation of these salaried positions — set outside the usual channels of control — makes it easy for them to become the prey of patronage, the exact evil the civil-service regulations were invented to correct. If it *is* true that good designers cannot be obtained *because* of these rules, let us face that fact and remake or rescind these rules; rather than evade them in this stealthy fashion!

PROVIDED that the architect considers the government competition a desirable practice, how much more of his dignity and self-respect is he willing to sacrifice in order to continue this wasteful custom and expense? In the instance of the Portland Post-office competition several members of the American Institute, in their desire to preserve their cake and eat it, too, finally succeeded in placing themselves in a very undignified position and, having lost their cherished chance and received their scolding, they retired to sulk in their respective corners, as they watched from out the corners of their eyes other architects, *not* members of the Institute, chortling over their coveted plums! A pretty picture, is it not? And one hardly likely to add any cubits to the regard (?) with which Institute members are now held by department heads in the government!

IT appears difficult for the architect to realize that he has voluntarily cut himself off from the position in which he could dictate to the American government the terms upon which he would accept its work. For has he not always scrambled to burn his fingers on the Treasury's hot pennies in the past? And is he not waiting now, equally hungry-eyed, to snatch at the next chance that offers — in most cases quite regardless of whether he sacrifices his Institute membership thereby or not?

There exists every reason to believe that the eagerness that has existed in the past to obtain work at all costs has encouraged government department heads to believe that they can now begin to hire the American architect "by the odd job," as it were! His past complaisance makes them believe they can engage him to "do the outsides" to their buildings — leaving the plan and interior arrangement to be turned out entire in the government drafting-office. Will the American architect agree to this? we ask. Certainly, replies the Treasury Department; did not Messrs. Carrère & Hastings both do substantially this when they agreed to act as "consulting architects" for a lump sum payment in the case of the House "Office Buildings"— which were "architected" by Elliot Woods, superintendent of the Capitol?

Whether this fairly forms an exact precedent or not is an open question. We believe the best architects in America have come to feel they can*not* obtain the results they desire without exercising supervision over the construction, as it goes along. Merely "doing the façade," or its details, for a fixed remuneration, does *not* seem to us the best nor most ideal way to practise architecture! It is a custom calculated to add little or nothing to the regard in which the government now holds our profession.

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The Brickbuilder")

Euclid Avenue Temple, Cleveland, O.
Lehman & Schmitt, Architects

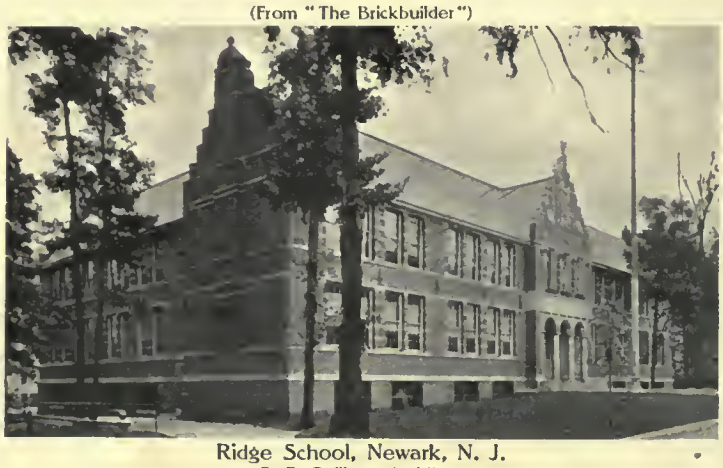
THE September magazines, while presenting no work of great importance, are yet interesting for their variety and extent; for, oddly enough, American publications contain the majority of the foreign work available — whether designed in Europe or America! — and the month's culling produces one or two distinctively American types of design.

The Brickbuilder for September contains articles on "The Lighting of Public Buildings," "Lattice-work" (Part II), Heacock & Hokanson's Masonic Temple at Camden, N. J., and Part V of "Architectural Jurisprudence." The plates at once contrast two auditorium treatments in Lehman & Schmitt's interesting Jewish Temple on Euclid Avenue and 82d Street, Cleveland, O., and Mr. Blackall's auditorium for the University of Illinois at Champaign (*not* accompanied — in this instance — by an article on its acoustical properties!). Mr. E. F. Guilbert, by using the Dutch-stepped gable to express the new Ridge School at Newark (also employed, in last month's magazines, in Mr. Reynold's Albany Fire-House), has hit upon a type far more suitable to his rather florid ornament than the essentially refined Elizabethan style, illustrated in *The Brickbuilder* in July — and the effect is now both commendable and novel in result. Other plates show residences — a very simple Cleveland house, by Fountain & Moratz; a refined, if rather conventional house, at Columbus, by Richards, McCarty, and Bulford; a commonplace use of clumsy English gables in a dwelling at Hartford, by La Farge & Morris — and the "Dental Office Building" at Bridgeport, Conn., with its over-emphasized jointing and attenuated columns, already criticized in this department on its previous publication. We take particular exception to the picture heading the article on "Lattice-work," which illustrates precisely the sort of thing *not* to be done except at the entrance of a suburban street-railway park where "cheap and nasty" is the order of the day! In the Masonic Temple, the intercolumniation of the order, in relation to the center opening, and in composition with the end piers, with their too small antæ, is not altogether pleasing; while the plain brick attic in the view shown in the photograph appears heavy for the order and cornice below.

(From "Construction")

The Bank of Toronto, Toronto, Can.
Carrère & Hastings and Eustace G. Bird, Architects

(From "The Brickbuilder")



Ridge School, Newark, N. J.
E. F. Guilbert, Architect

(From "The Brickbuilder")

Auditorium, University of Illinois, Champaign, Ill.
C. H. Blackall, Architect

The American Architect for September 3 deals with "Waterways and Bridges in American City Planning," with illustrations of foreign examples; September 10, with "Wrought-Iron Fences," accompanied by good and bad New York City examples; September 17 shows some rather crudely handled models for the Panama-Pacific Exposition sculpture; and September 24, some American bridges, including several by Edward P. Casey, who also contributes the text. Of these, the Connecticut Avenue Bridge at Washington is the most monumental.

Except on September 10, most of the plates are of quite commonplace houses; that issue contains some railroad stations by Kenneth Murchison, of which that at Elmira, N. Y., is a curiously delicate Italian structure to resist the wear and tear, dust and smoke, to which it is necessarily subjected; the simpler Newark station being much more appropriately designed for its purpose. Carrère & Hastings' small lodge at Atlanta is entirely obscured by formidable outer défenses of sturdy lattice-work; and the simplicity of R. D. Farquhar's small California house is disturbed by unrelated lattices, an irregularly broken roof-line, and an entrance-porch with arbitrarily varied column and pilaster heights and unrelated roof and cornice lines. On September 24 appears a Custom House at San Francisco, already old-fashioned in design, with conventional Beaux-Arts ornament plastered upon its wall-surfaces. Messrs. Hunt & Hunt's Old Slip Police Station in New York is of *Italianate* influence — interesting to compare with the very similar design for a Fire-Brigade Headquarters in an English magazine of the month. The remainder of the plates are filled with ephem-

(From "The American Architect")

D. L. & W. R. R. Station, Elmira, N. Y.
Kenneth M. Murchison, Architect

(From "The American Architect")

Lehigh Valley Railway Station, Newark, N. J.
Kenneth M. Murchison, Architect

(From "The Builders' Journal," London)

Fire-Brigade Headquarters, Cardiff
Harris & Moodie, Architects

(From "The Architectural Record")

House at New Haven, Conn.
Murphy & Dana, Architects

(From "The American Architect")

Old Slip, First Precinct Police Sta., N. Y.
Hunt & Hunt, Architects

eral summer cottages and other work of no architectural interest — except the Sweat Memorial at Portland, Me., where most of the illustrations are of the old house, which antedates by nearly a hundred years the additions made by the architects credited beneath these pictures.

Construction for September publishes the new Bank of Toronto, by Carrère & Hastings and E. G. Bird, a design rather Palladian in fashion, with detail well studied and refined in itself, but with an awkwardly stilted basement, base, and balustrade treatment. Later pages show various American banks, principally by York & Sawyer, reprinted from THE ARCHITECTURAL REVIEW.

The Architectural Record for September reproduces a number of decorative details from various Italian masters, a small and ornate mausoleum for O. H. P. Belmont, at Woodlawn Cemetery, by Hunt & Hunt, that, so far as it is possible to comprehend the building's scale, is overcarved throughout. The Ritz-Carlton Hotel at Philadelphia is illustrated (in its present state) and the enlargement proposed is also shown. Four photographs of early Colonial mantelpieces are documents valuable to those architects who appreciate their refinement and delicacy. An address by Ralph Adams Cram, on "Style in American Architecture," and a number of small cottages at Chestnut Hill, Pa., by Dühring, Okie & Ziegler, of varying degrees of success, with instalments of articles on "Heating," "Ventilating," and "Lighting," complete — with the Portfolio of Architecture — the issue. Included in this portfolio are an attractive plaster house in Aberdeen, by W. N. Dudley, and three houses by Murphy & Dana, of which one, in plaster with brick quoins, is a pleasing version of a familiar prototype; while Mr. DeForest's house, a simple composition after the French style of Mansart, is injured by dormers coming too near the corner roof hips.

The National Architect for September devotes all its plates to material already familiar by many previous publications — principally of the Baker house at Germantown, by Dühring, Okie & Ziegler.

The Journal of the American Institute for September becomes nearly antiquarian in its article on "The Professional Ancestry of the Philadelphia Chapter;" followed by Albert Skeel's short paper on "Architectural Responsibility," and the letters and other notes of Institute business that customarily fill the issues.

Architecture for September is given to work by Aymar Embury, II, which, besides many of his well-known dwelling types,

(From "The Brickbuilder")

House at Cleveland, O.
Fountain & Moratz, Architects
(From "The Architectural Record")

Residence of Waldo Hart, Esq., Aberdeen, Mass.
W. Northrop Dudley, Architect
(From "Architecture")

House for Rupert Hughes, Esq., Bedford Hills, N. Y.
Aymar Embury, II, Architect

(From "Architecture")

House for Marshall Fry, Southampton, L. I.
Aymar Embury, II, Architect

(From "Architecture")

House for H. B. Clark, Esq., New Canaan, Conn.
Aymar Embury, II, Architect

(From "The Western Architect")

Museum in Kral, Hradec, Bohemia
Jan Kotera, Architect

(From "The Builder," London)

New Science Building, King's College School, Wimbledon, Surrey
Arthur Stratton, Architect

(From "The Builders' Journal," London)

Entrance to Art Auction House, Berlin
Adolph Wollenberg, Architect

includes a simple plaster house for the playwright Rupert Hughes, with a distinctive interior in the owner's study; the Southern Pines Hotel, published in our April issue; a page of doorways, each with its touch of flamboyant fancy; and various small cottages. We reprint two examples of clapboarded houses, distinctive among the entire group in the "American-ness" of their type!

Construction Details for September shows a good brick Colonial house in the Green Spring Valley, by Wilson L. Smith — to be criticized only because the central portion, if it had extended to twenty or twenty-five feet more length, would have been more pleasing and the whole composition less crowded in appearance.

The September *Western Architect* contributes further Modern Architecture, at home and abroad, including a scheme for a twenty-room schoolhouse, with reminiscences of German Art Nouveau; while a Fraternity Clubhouse for the University of Minnesota is even more blatantly an imitation of modern Italian or Belgian eccentricities, of which Mr. Straus seems rather intentionally proud, as his drawings display similar mannerisms. Jarvis Hunt's new Chicago Office Building bears with more dignity — if a little bluntness — the forceful suggestion of modern German work; as is also true, in a modified degree, of Howard Shaw's Donnelley Printing-Plant at Chicago. The European school is represented in Prof. Jan Kotera's Museum in Kral, Bohemia, of which the central portion is particularly distinctive. A plaster Y. M. C. A. Building at Phœnix, Ariz., may possibly have been intended to recall the Sullivanesque type, but fails of its successful realization.

The Architectural Review (English) for August has an illustrated article by Walter Godfrey on the historic Sutton Place at Guildford; illustrates two rather featureless London clubs, Albert Randolph Ross' Columbus Public Library, and several miscellaneous plates of gardens, statuary, fireplaces, and tablets, along with some seventeenth-century chimneypieces.

(From "The Western Architect")

New Michigan Boulevard Building, Chicago, Ill.
Jarvis Hunt, Architect

The Builder for September 5 prints the Devonport Municipal Building plans; September 12, views of the New York Public Library and King's College School, at Wimbledon; September 19, extracts from a paper on "Scottish Architecture," by Mr. Adrian Berrington, more of the New York Library, proposed buildings at Haileybury College, and undeveloped studies by Mr. Lutyens for a Dublin Art Gallery and additions to Roehampton House, both in the more formal and less picturesque manner to which he has latterly become addicted. A perspective of Mr. Herbert Baker's Rhodes Memorial at Cape Town is also shown. On September 26 the plates are given to some refined French interiors by Messrs. Mewès & Davis, for a house at Grosvenor Square; and an interestingly unusual house for M. Lucien Guitry, a favorite French actor.

The Architects' and Builders' Journal for September 3 prints an example of modern German entrance, showing Greek influence, to an "Art Auction House," along with some interiors by C. H. Reilly; September 10, an article, "From Inigo Jones to William Chambers," and Carrère & Hastings' Daniel Guggenheim house; September 17, some flint-and-stone English porches, a school at Thornbury, and a rustic church, by W. Curtis Green; while September 24 has one of Mr. Conrade's archæological renderings, entitled "Persepolis," and the New Fire-Brigade Headquarters that we reprint.

(From "The Builder," London)

Additions to Roehampton House, England
E. L. Lutyens, Architect

(From "The Builder," London)

House in the Avenue Elisée Reclus, Paris
M. Charles Mewès, Architect

(From "The American Architect")

Connecticut Avenue Bridge, Washington, D. C.
Edward Pearce Casey, Architect

(From "The Builders' Journal," London)

The Lion of Belfort, Paris
M. Bartholdi, Sculptor

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

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THIS issue, especially given to the illustration of modern types of theaters and stage-settings, with particular emphasis placed upon some modern German structures, is justified by the recent widening of interest in the modern stage. We show the working drawings of the new "Schauspielhaus" at Dresden, by Prof. Wm. Lossow and Max Hans Kühne, Architects,— a structure that has been given the most complete modern stage equipment of any European theater. Besides other foreign theaters, including the very unusual new theater in the Champs-Élysées in Paris, the article by Mr. J. E. O. Pridmore provides our readers with the results of a recent trip to Europe, taken for the purpose of making an especial study of new developments in theater architecture.

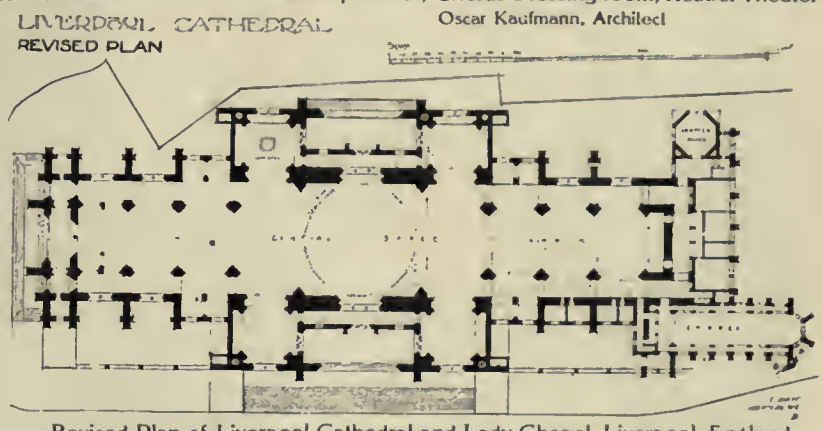
The findings of this article are supplemented by a short analysis by a writer acquainted with conditions in the modern theater, both from within and without, and whose accomplishments in stage production lend a definite value to his conclusions as to the influence—past, present, and to come — of the small theater on the development of modern drama and modern stage-settings. The usual number of text pages has been increased to provide space for these various contributions; and the working plans of the Dresden Court Theater have been finally revised and redrawn for clarity and study, and reproduced upon this page instead of among the plates.

The added plates are divided between Modern English Churches and English Country Houses; showing Mr. G. Gilbert Scott's Liverpool Cathedral Lady Chapel, in the one case, and in the other a characteristic and little known house by Mr. E. L. Lutyens. An additional plate, Wilsford House, is of interest from its close relation to such earlier English precedent as Biddestone Manor, reproduced upon this page.

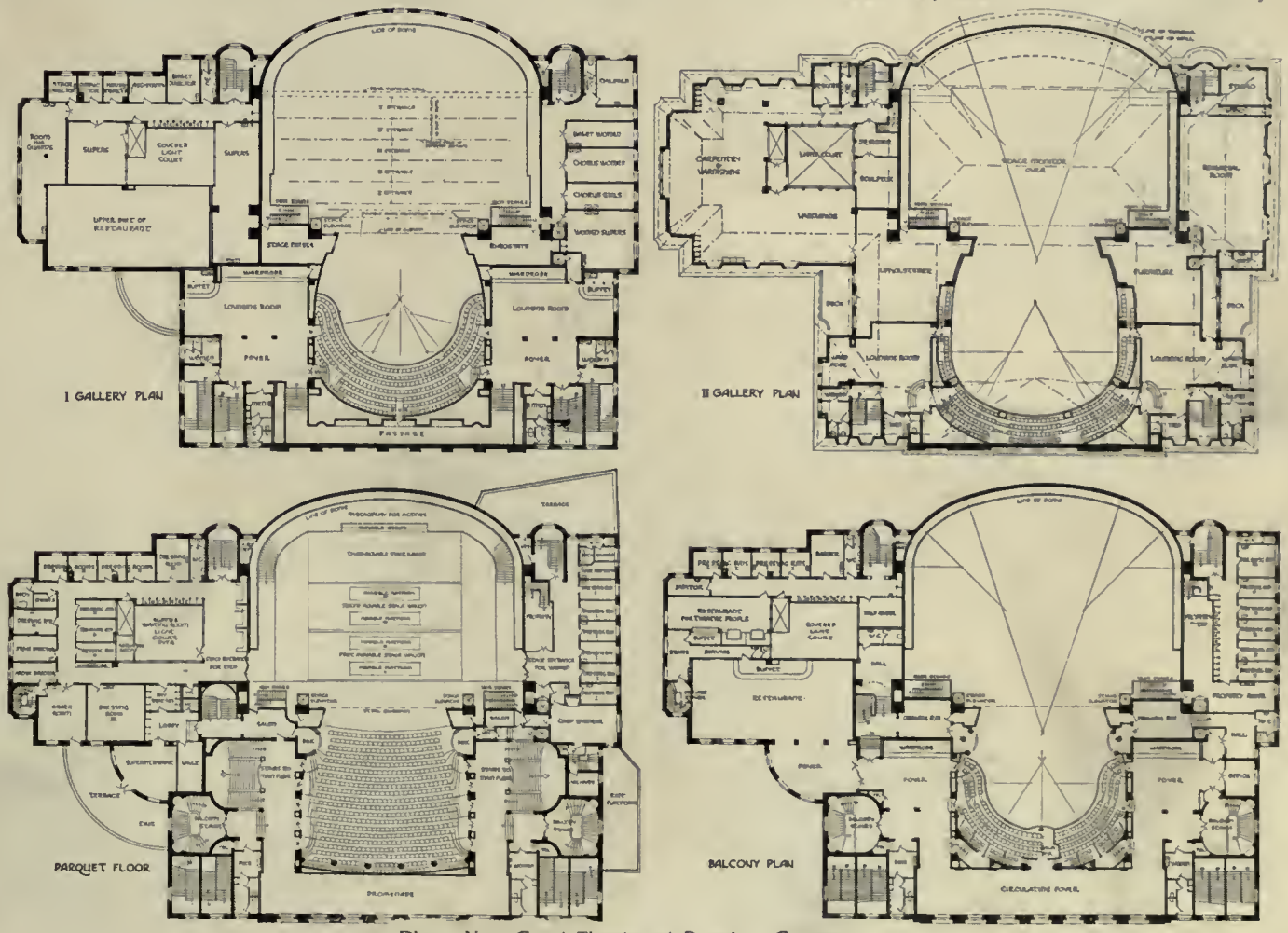
The December ARCHITECTURAL REVIEW contains the first article on the handling of ledge-stone, according to precedents provided in the vicinity of Philadelphia; and this opening instalment is accompanied by an enormous amount of valuable historic material, from photographs especially taken for this purpose. The plates illustrate five of the most varied designs produced in the Hamilton County Court-house Competition — never previously shown the profession.

Biddestone Manor House

Make-up Tables, Chorus Dressing-room, Hebbel Theater
Oscar Kaufmann, Architect



Revised Plan of Liverpool Cathedral and Lady Chapel, Liverpool, England
G. Gilbert Scott, Architect



Plans, New Court Theater at Dresden, Germany
Prof. William Lossow and Max Hans Kühne, Architects

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The Architectural Review

Volume II (Old Series, Vol. XIX) November, 1913 Number 11

The Mechanical Development of the Modern German Stage

By J. E. O. Pridmore

IT has been very truly said that American theater architects and owners may claim for their auditoriums superior advantages over those of any other country. Both in the practical and the artistic sense this is true.

A few theaters there are in Italy and France in whose auditoriums the decorative treatment is wonderfully beautiful. This usually refers to the ceilings, many of which are masterpieces of unique design, the architects of Italy excelling here.

In Germany there are some auditoriums decorated ingeniously and tastefully in Art Nouveau, notably the Opera Houses at Charlottenburg and Cologne. But in convenience of seating and in their general plan-schemes Continental auditoriums fall far behind the up-to-date American theaters.

Such an inconvenience as a parquet seating eight or nine hundred, even a thousand, persons, with thirty seats in a row and no dividing aisles, would not comply with the building-law of any American city, nor be tolerated by theater patrons. But this condition exists in practically all the new, as well as the old, French and German theaters. It is caused by the Continental system of planning which would make every seat row its own aisle; but as the distance back to back of seat rows necessarily is governed on a basis of comfortable *seating*, when entrance or exit is attempted past twelve or fifteen seats the situation becomes intolerable. Again, boxes or proscenium loges from which not more than one-third the area of the stage is visible, are very common in the old "horse-shoe" type of Continental theater plan, while practice in the modern American theater prescribes that the worst box seat must at least command a view of one-half the width of the stage at the line of the rear wall of the scene.

Royal Theater, Berlin
Carl Frederick Schinkel, Architect

The New Theater at Cologne
Herr Moritz, Architect

The cantilever principle of construction for balconies was originated in America, and has here been brought to a remarkable perfection. This system, in its elimination of all obstructing columns, marks the most notable achievement in modern theater auditorium architecture. We have now in America, in all the prominent cities, auditoriums of this class, designed for the maximum of ease for seeing and hearing, and with the comfort and convenience of the audience duly considered. But in Europe, theaters of this type can almost be counted on one man's fingers. First, one remembers the new Deutsches Opera House at Charlottenburg; after that the Dresden Court Theater; and, in London, the Palladium, Scala, and Hammerstein's; with the Champs-Élysées in Paris. These theaters are all well up-to-date; in fact, two, the Dresden and Champs-Élysées, are only just nearing completion, and yet one of these is marred by columns in the rear of the balconies.

Therefore, it may be accepted as true that from European auditoriums there is little of real value to be learned; but it is a different story altogether in behind the footlights. For, on the stage, German ingenuity has been and is now continually devising new mechanisms and new effects, and while many of these are impractical from the present Amer-

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ican standpoint, it is likely our point of view will change as we come to realize the inadequacy of our own stages to house the productions which Europe continually offers.

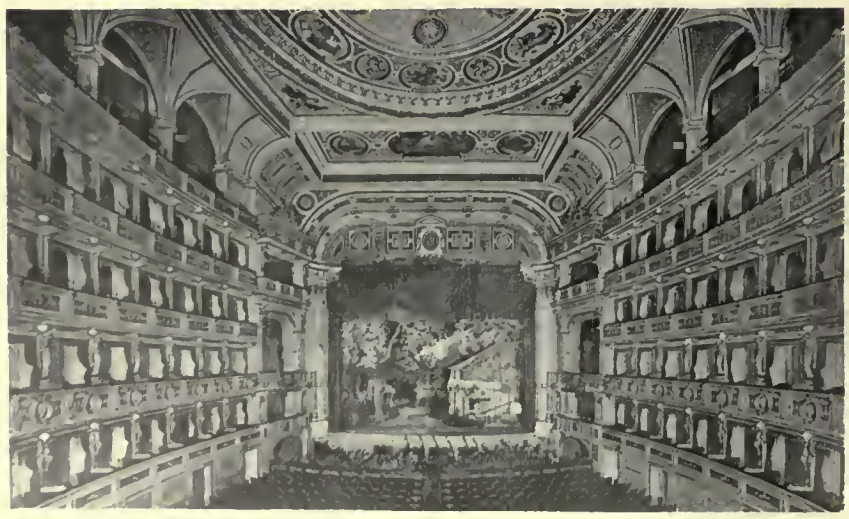
The necessity for revenue has been the ruling factor in all American theater designing. This is largely overcome in Continental Europe, where the Royal Theaters, owned and operated by the Court, are not dependent for their very existence on public patronage. The first and most important problem the American architect must deal with is seating-capacity. And immediately he comes between two conflicting forces,— the owner and manager, who demand always an excessive capacity; and the local building-law, which pretty universally now is framed to limit that capacity within bounds which shall insure comfort, good sanitary conditions, and, above all, safety. Maximum seating-capacity is the goal. The stage, meanwhile, is forgotten until the combined demands of the owner, on the one hand, and the building-law, on the other, have forced the architect to enlarge the size of the auditorium in a degree so out of proportion to the total ground site that very little area is left for the stage, and its auxiliaries. This is deplored on all hands, but as — from the point of view of the American theater manager — the stage is not the immediate money-getter, the stage is finally the part that suffers.

It is likely, as the modern Continental stage becomes better understood, with all that it stands for in variety and magnificence of scenic display, that the American theater stage will be gradually developed in size and in equipment. This seems imperative. It is a far-sighted policy which would recognize that our playgoers eventually will insist on having the same splendid productions here that are now the rule in Germany — and which cannot be contained on the present cramped and misfit stages of America. This stricture must be taken only in a general sense; there are exceptions, but the amply proportioned and fully equipped stages in America are very few indeed in number.

New Court Theater, Weimar
Heilmann & Littmann, Architects

New Court Theater, Cassel

Exterior, Court Opera House, Vienna



Interior, Court Opera House, Vienna
Herr Vandernull, Architect

The principal features of the modern German stage to impress themselves on the American architect, to which this stage owes its superiority, may be summarized as: first, size, plan, and mechanical equipment; second, lighting equipment; third, devices for unique scenic effects.

1. *The Stage Size, Plan, and Mechanical Equipment.*

One of the greatest advantages the German stage possesses over that of America, and indeed over all other countries, is in its various arrangements for building up scenic effects for several different acts at the same time. That is, all the principal settings of an opera may be put together, and carefully and accurately placed with that artistic finesse in which the German stage director excels — and this can be done once and for all, for permanent use during an entire production, because the German stage has capacity to accommodate all.

Before describing present methods it may be well briefly to trace the development of scenic art and stage mechanism in late years, the radical changes which have emanated from Germany having placed that country in commanding lead. Twenty-five years ago the settings and properties of each act were built up in the intermissions; so that, as the scenic art became more and more pretentious and the act settings more massive and complicated, long waits ensued, which grew burdensome to the audience. Stage directors realized a change must be effected, either by curtailing the settings or by improved and quicker means of assembling them.

Superintendent Perfall of the Court Theater in Munich, in 1890, published a pamphlet in which he stated that enjoyment of a drama is much disturbed by long or even short intermissions, and he determined to try to eliminate this defect. His conclusion resulted in a belief that the entire stage apparatus should be radically simplified by a return to the naïve form of scenery used in former times, using simple indications instead of attempting to deceive

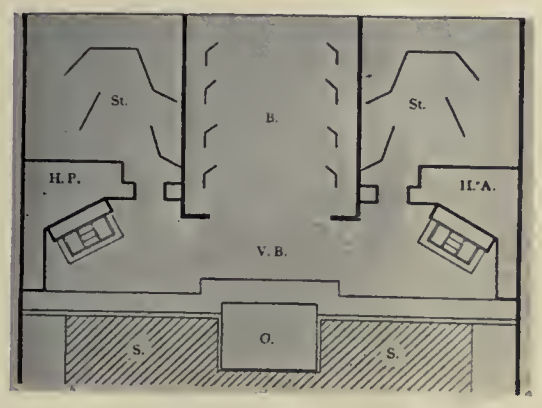
the audience as to the place of action by elaborately painted scenery and realistic effects.

He referred to the theater of Shakespeare's time and the celebrated Globe Playhouse, where the stage had an unvaried design enriched with tapestries and rugs, and where there were a front stage, a middle stage, and behind this a sort of box. The front stage was used for processions of people, and for scenes where it was desired to bring the actors close to the audience; the middle stage was for important actions in the play, and for added capacity when the front stage was not adequate to contain the action; the rear "box," and space over it, for special effects,— such as the balcony in "Romeo and Juliet," or for a tower, or a city wall. There would also be some decorative details, but of the simplest order. Indeed, the action of the players in great measure was intended and served to indicate location and scene, so that if three girls walked across the stage carrying flowers this indicated a garden, and so on; and the audience was eager and very apt to discern. Head Engineer Lautenschlager of Munich became imbued with these ideas, and carried them out in several Munich theaters. Afterwards, about 1900, for the Passion Play at Oberammergau, Lautenschlager adapted the same principles. Here, however, the stage was not pushed out so far, because while in the old English theater the actor's lines and his business were everything, in Oberammergau it was more the eye than the ear that was appealed to — and this in the shape of masses of people and groups and processions to arouse religious feelings.

But in an age of realism simple stage-settings found no permanent favor, and a few years later the tide set even more strongly toward elaboration; so it became imperative to make quick shifts if the theaters were to continue in favor.*

German Version, "Shakespearian Style" Setting for "King Lear"

Garden Scene, "Twelfth Night," Granville Barker's Savoy Theater Production, 1913



Plan of Stage, "Passion Play," Oberammergau

S., Seats; O., Orchestra; V.B., Front Stage; B., Middle Stage; St., Streets in Jerusalem; H.P., House of Pilate; H.A., House of Ananias

*As these words are written another effort at simplicity is being made. Max Reinhart, famous for scenic lavishness, in his production of fourteen Shakespearian dramas, is accused of "returning to Shakespeare." As Professor Brandl puts it, he now lays more stress on the symbol and psychology of Shakespeare's verse, and less on purely theatrical externalities.

First, then, came the revolving stage, invented by Lautenschlager and used first at the Residence Theater at Munich in 1896. This was a most ingenious scheme to allow the simultaneous preparation of several different settings on the same stage, each to be brought into field of action as desired by the simple operation of an electrically operated stage turntable. But the proportion of floor-area available for each scene was soon found to be awkwardly limited in area.

"Don Juan" was the first opera produced on the revolving stage, and although greeted with much enthusiasm it was at once recognized that smaller operas with more moderate furnishings would be more easily accommodated. However, the turn-stage at Munich was found workable and appealing as a novelty; it was also installed in the municipal theaters in Mannheim and Bremen, and at the Wintergarten in Berlin. But, as stated, the larger productions fared badly from cramped quarters. The stage director's ingenuity next turned to find mechanical means to remove the setting as a whole from the working area of stage.

Two general schemes have been utilized for this. In one there are side and rear stages adjoining the actual playing-stage; and platforms of huge area are used in these auxiliary stages, upon which the different settings are built, and then rolled into place as desired for the action. This plan was originated by Stage Direktor Brandt of the Berlin Court Theater, who called it the "Reform Stage."

In the other scheme, the usual movable portions of a stage floor are so increased that the entire working stage floor becomes a succession of hydraulic-lift platforms. This was the invention of the Asphaleia Company, of Berlin; and in Germany it is called the Asphaleia stage. The movable sections are not only capable of being raised and lowered, but can also be propelled laterally. In this scheme the various settings are prepared in a huge basement and follow one another into the place of action

Elevation of Entire "Passion Play" Stage, as on Plan above

Left of Stage, House of Pilate, "Passion Play," Oberammergau

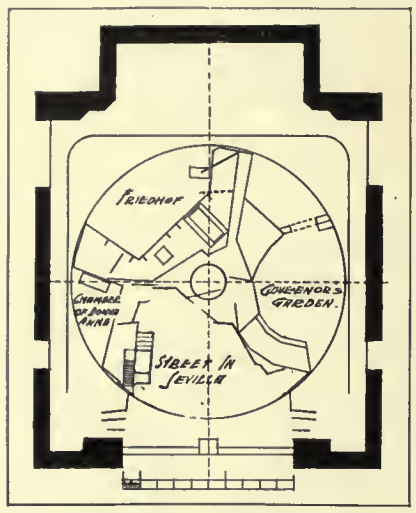
as required. These platforms are usually operated by hydraulic power, but in a few later theaters electricity has been used. Quite often arrangements are made for manual working in case of emergency.

The stage at Wiesbaden is one of the most remarkable of this type, as also that of the Hofburg Theater in Vienna, where the entire working portion of the stage is divided into nine platforms, each on hydraulic rams, and these not only descend to a sub-stage, but are also interchangeable laterally.

Stage-setting on "Turntable Stage," Governor's Garden, "Don Giovanni," 1896

As stated previously, the great size of the German stage is of much interest to one accustomed to American areas. It has reached its culminating grandeur at the new Deutsches Opera in Charlottenburg. Here the combined four stages aggregate a greater floor-area than that of any other stage in the world. The Paris Grand Opera stage has a width of 166 feet and a depth of 83 feet. The dimensions at Charlottenburg are almost double; viz., width, 249 feet; depth, 170 feet.

Here the rolling-platform scheme, or "Reform Stage," has been adopted on a mammoth scale; and still, so mechanically perfect is the installation that one man can roll into position a platform containing the entire setting for an act. A remarkable thing about the exchange of these rolling platforms which carry the different scenes is the fact that changes are frequently made in full view of the audience. Say, for instance, a garden scene follows an indoor setting; the two are arranged in sequence, and roll by as the actors are passing out from the house into the garden. It is the conception of extreme realism which the director was here aiming at.



Lautenschlager's "Turntable Stage," Plan of Settings, "Don Giovanni"

The New Court Theater at Dresden will also have a stage of enormous dimensions, and here the opposite scheme of lifting-platforms with sub-stages is being installed. In many ways this latter stage is remarkable. It is the very last word of the German architect in theater planning. The opening of the theater took place this last autumn. It was the writer's good fortune to see this remarkable building in skeleton form; and, by the courtesy of its architects, Prof. William Lossow and Max Hans Kühne, of Dresden, we are enabled to publish here the working drawings.

In the plans of the Dresden Court Theater the most striking feature is the enormous size of stage compared with auditorium. The auditorium is quite modest in area, the parquet seating only 537; the balcony, 181 — outside the boxes; first gallery, 283; second, 201; a total of 1,202. Another thing about this stage is that its width, depth, and height from floor to gridiron are about equal, forming a cube, which German engineers consider the best stage proportions. It should be said here that the mechanism and arrangement of the stage have been designed by Herr Linnebach, head engineer of the Dresden Theater.

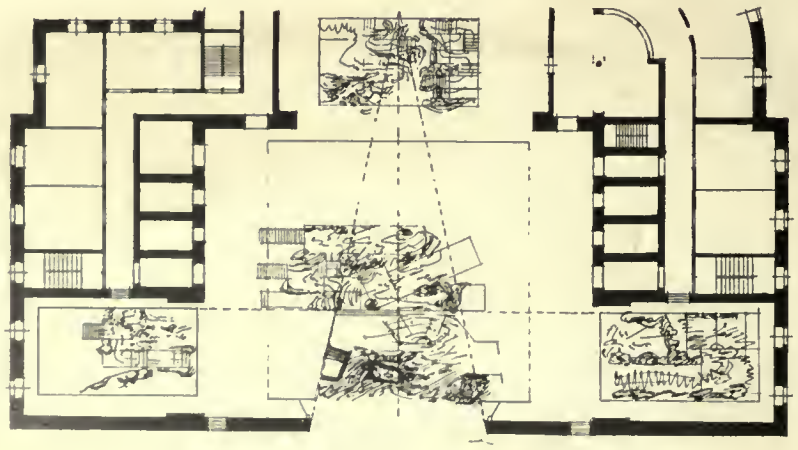
The stage dimensions are: width, 104 feet; depth, 100 feet; the height from bottom of stage pit to gridiron, is 173 feet. The figures speak for themselves, and tell a remarkable story. The entire working portion of the stage floor is contained in three movable sections carried on hydraulic rams. These sections descend fifty feet, into the sub-stage, and are then rolled off sideways; and in this way each section is interchangeable with its neighbor, and with additional sections left in the sub-basement. The first and second movable sections also each contain within their area two independent sub-sections, movable in the same manner.

The lateral extension of the sub-stage is of enormous area and will accommodate all of the settings of any production at one time. The great height, from sub-stage to stage, and from stage to gridiron, necessitates two electric elevators for stage employees, located on either side of the proscenium. The use of the stage elevator has indeed become an established practice in the better class of European theaters.

The Continental custom of pitching the stage floor is giving way to the level floor universally used in America. The magnificent new theater in Cologne and those in Dresden and Charlottenburg, the two latter the latest in Germany, have adopted the level floor. This is for practical reasons, chiefly concerned with the operation of the various movable section platforms.

The pitched floor used to be desired for the better vision of the audience and to facilitate the action of the ballet, usually from rear to front of stage. Herr Brandt decided that the artistic, constructive, and technical advantages of the level stage outweighed the former. The turntable stage also served to recommend a level floor, so that articles would stand at the same angle in any position. These huge areas have made it necessary to paint the scenery *on the floor*. The paint frame and bridge of America are little used abroad.

A very good idea of the proportions of the modern Continental stage may be had from the plans of the Dresden Court Theater here published, and by comparing the huge area of stage with the modest size of auditorium. In America the conditions would be practically reversed. Then, again, the plans of this theater show how complete are the provisions for housing every department that could possibly be required in a modern theater, even in Continental Europe. We have studios for the stage designer, and sculptor; workrooms for carpenter, painter, and decorator. Here is a locksmith, and a smithy. In the actors' quarters, besides a well-equipped restaurant and lounging-room, are many dressing-rooms with bathrooms and showers, and the chorus and ballet are provided with separate rooms for men, women, and children. There are both men's and women's hair-dressers and a tailor-shop, and a room is even provided for the actors' bicycles. In America no doubt an auto garage would be more appropriate! In the administrative quarters are rooms for all department heads, and a



Brandt's "Reform Stage," with Movable Stage Wagons

cashier's office with pay-room and vault. The City Fire Department is provided with firemen's rooms, including sleeping-quarters for the firemen always in the building; and the musicians, besides their own rooms, have an instrument room.

Royalty and distinguished guests are provided with several suites of private rooms adjacent to their special box and loges; with private stairways and entrances from the carriage concourse.

For the audience, two beautiful restaurants are provided, besides foyers, parlors, retiring-rooms, and a hospital for first aid. There is a guard room for the military; indeed, every conceivable present or future demand seems to have been met. Most curious of all, in the Vienna Court Theater an open-air storeroom for the actors' wardrobe is also provided.

Undoubtedly such complete accommodations for both artists and audience are factors in maintaining the high standard of the drama as it exists to-day in Germany and Austria.

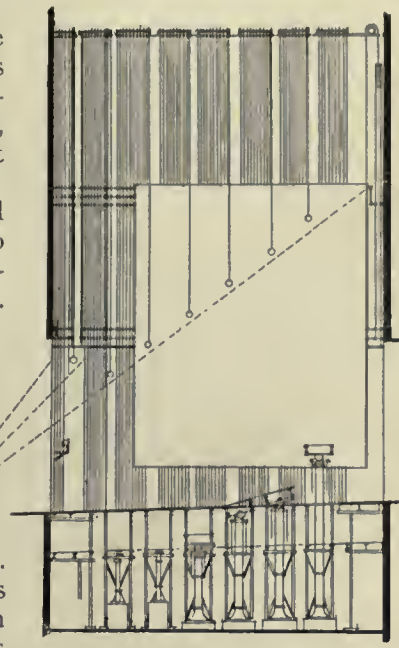
2. *Stage-Lighting Equipment.*

The lighting of the modern German stage has reached a standard of excellence which one would think sufficient for every need of scenic display. Yet the stage director is not satisfied, and is continually experimenting with new appliances. Certainly great progress has been made since the first German theater was lighted by electricity,— the "Residence" at Munich, in 1882.

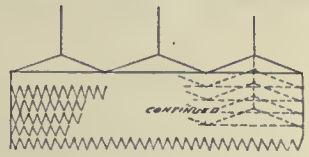
First, let us mention the *operation* of the lights. This, in some very modern houses, as at Mannheim, Frankfort, and Dresden, is located immediately beneath the stage apron. The switchboard and electrician's rooms are just back of the orchestra, while the operator is placed in the same position, center, as occupied often by the "prompter," his head and shoulders hidden by the time-honored prompter's shell. From this position the electrician can watch his operations better than from any other; but it is objectionable, as he is more isolated from the stage management, and this in some cases might be a serious disadvantage. It was so considered at the New Opera House at Charlottenburg, where the old position on the stage at the "prompt" side is retained, and it is improbable that many theaters will adopt the electrician's new location.

There are several other features in which the stage lighting of German and Austrian theaters is unique. Many houses have storage batteries, or *accumulators*, used for reserve or emergency lighting. In some houses the stage lighting is altogether taken from these accumulators, as that current is *steadier*, and more realistic effects can be obtained. In the principal houses service from an outside source supplements an individual plant. At the Berlin Royal Opera there are four services, each from a separate outside plant, in addition to the house dynamos! In this opera house Direktor Brandt, in 1882, installed the first yellow lights ever used upon a stage. And red, white, blue, and yellow are included in all stage equipments. Some also have green. At Charlottenburg there is a second shade of blue, making six colors.

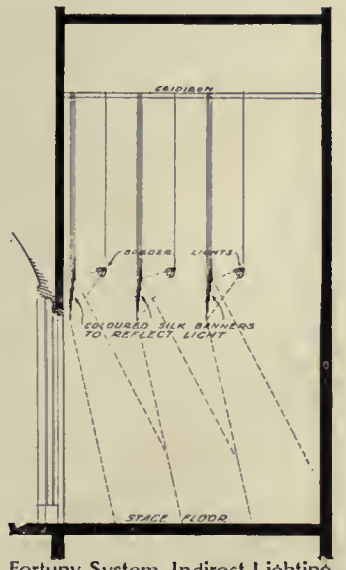
But the most notable innovation is a system of indirect lighting, the invention of an Italian painter named Fortuny. This gentleman has installed in Charlottenburg a system of colored silk reflectors, hanging in front of the borders. Light is furnished by powerful lamps, on the reverse side of the border, which is thrown back upon the stage from the reflectors, different colored silks being raised or lowered into reflecting position as desired. It is claimed that these indirect rays give a softer and more flooding light. Another great advantage is the successful dissolving and mixing of colors.



"Asphaleia" Stage, Wiesbaden Theater



Detail of Light-reflecting Silk Borders



Fortuny System, Indirect Lighting

Charlottenburg at present has the only theater in the world using this system; but it is being installed at Stuttgart and Dresden. At Charlottenburg the principal lighting-scheme is indirect, with a direct lighting equipment as auxiliary only.

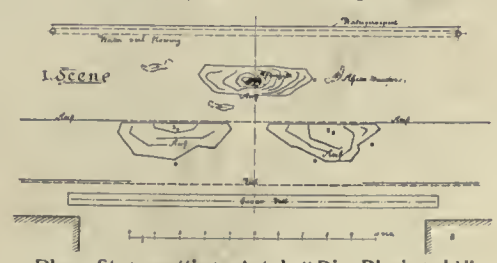
One of the most complete stage-lighting equipments in Europe is in the Vienna Hofburg Theater. Here the stage lighting is altogether done from storage batteries of immense capacity, exceeding those of any other European theater. The stage of this theater is up-to-date in every particular, having six colors for lighting, but the indirect system has not yet been adopted.

Dimmers are of course extensively used, but in this the German stage equipment only parallels that of American theaters.

3. *Devices for Unique Scenic Effects.*

Most important of the stage innovations are arrangements for simulating atmosphere. In this the use of panoramas has been relied on to a very large extent, but it remained for Herr Brandt, of the Berlin Opera House, to bring the use of the panorama to its highest mechanical perfection. This gentleman has patented and installed in the Royal Opera at Berlin a steel panorama frame of enormous circumference, to circle the rear of the stage — hinged at the sides, and when not in use falling down between the drops; but it is easily raised by hand, and supports a canvas horizon 150 meters wide and 23 meters high.

This larger, better, and more easily operated panorama was a step forward; with live steam, and the manipulation of lights, very true atmospheric effects were possible. But a great disadvantage was the *line* always present where the borders lapped the top of the panorama; the *horizon* and the *heavens* did not properly blend!



Plan, Stage-setting, Act I, "Die Rheingold"
R. H. Bennier

Plan, Stage-setting, Acts II and IV, "Die Rheingold"
R. H. Bennier

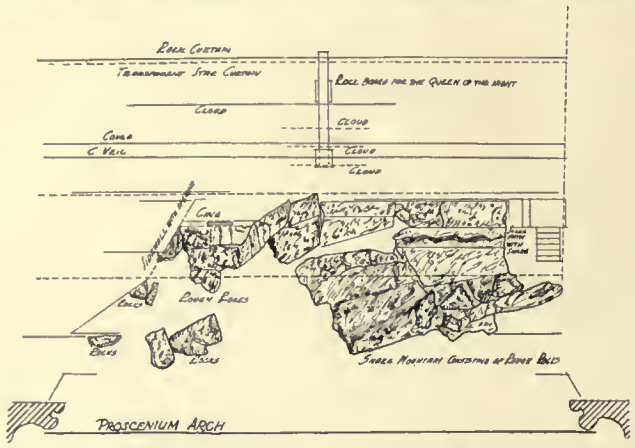
To overcome this Herr Brandt constructed a *horizon* in shell form, curving forward at the top as well as at the sides. — much like the typical sounding-shell for a band-stand,—constructed of a steel frame with metal lath and plaster covering. It was located near the rear of the stage, but it could be placed in any position by a mammoth traveling crane on tracks above the stage, with a hanger giving movement to the right or left — all operated by electric power from a cab on the traveler.

This novelty was disabled at its first trial in the new Charlottenburg Opera House a few months ago; but repairs are now in progress. Meanwhile, through efforts of Herr Linnebach and Professor Lossow, the new Dresden Theater has the rear wall of the stage built into a permanent horizon on the plan of a true ellipse, extending to twice the height of the proscenium, as is necessi-

tated by the enormous depth of the stage, with five entrances and all their drops and paraphernalia being in front of the horizon. This horizon has an inner shell of diaphanous material about six feet from the main enclosure, for atmosphere effects by direct and indirect lighting. The scheme promises effects of light, distance, and atmosphere beyond any yet known.

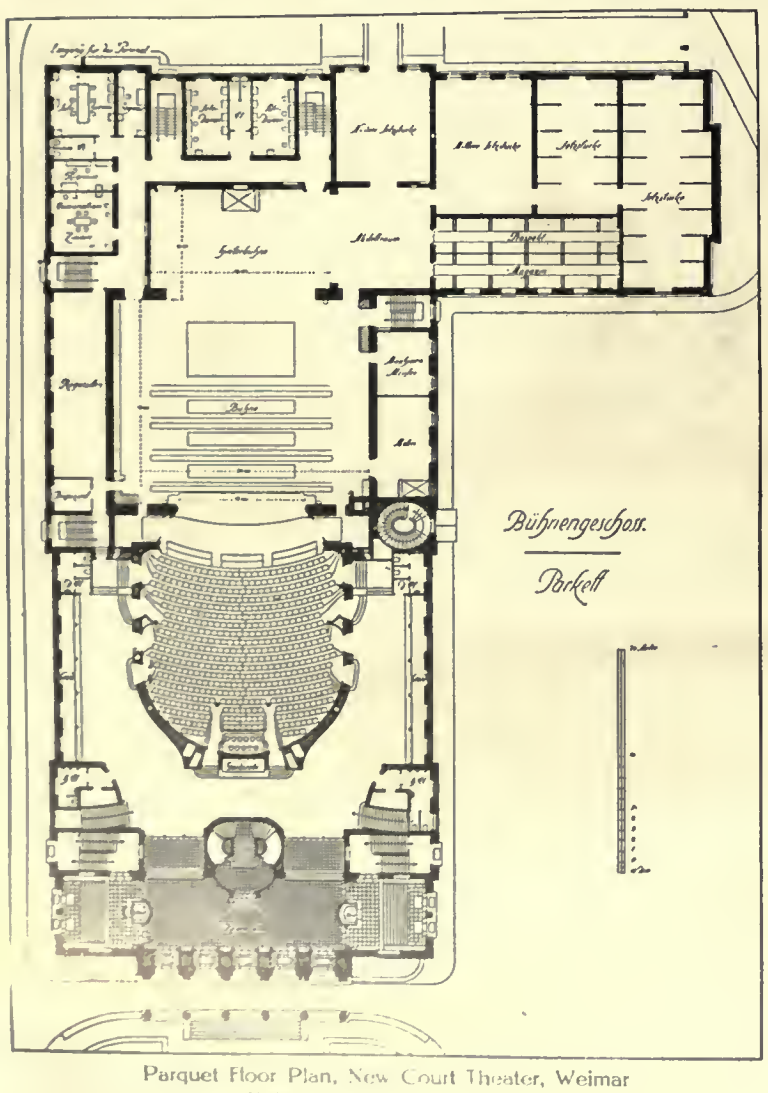
The plan and photograph of a scene from "The Magic Flute" are loaned by Herr Fritz Brandt, of Berlin. This is a new production, indicating the modern tendency of ultra-realism, which controls the stage in Germany, and every other stage where the drama is now virile and good work is being done. Engineer R. H. Bennier, of the Vienna Court Opera House, is to be thanked for the new scenery for "The Rheingold." Herr Bennier was engaged, during the writer's visit, in an elaborate production of this opera. "The Rheingold" is, *par excellence*, an opera of scenic wonders. The first scene, at the bottom of the Rhine, is portrayed by many water-veils of painted gauze, which continually sink before the audience, and gradually change until they represent clouds. Meanwhile, when Alberich leaves the Rhine maidens mourning, the stage is gradually darkened to change to the second scene, Walhalla on the mountain-top — made a naturally realistic spectacle by the continuous *sinking* of, first, water and, later, cloud-formations. The sunny mountain-top is followed by a war of the elements, — thunder, lightning, and a gradual darkening covers the change to Alberich's cave. The smoke, steam, fire, and clouds, on different veils of gauze texture, have been *rising* to now make realistic the descent into the cave.

The Snake Mountain, Scene I, "The Magic Flute." Fritz Brandt

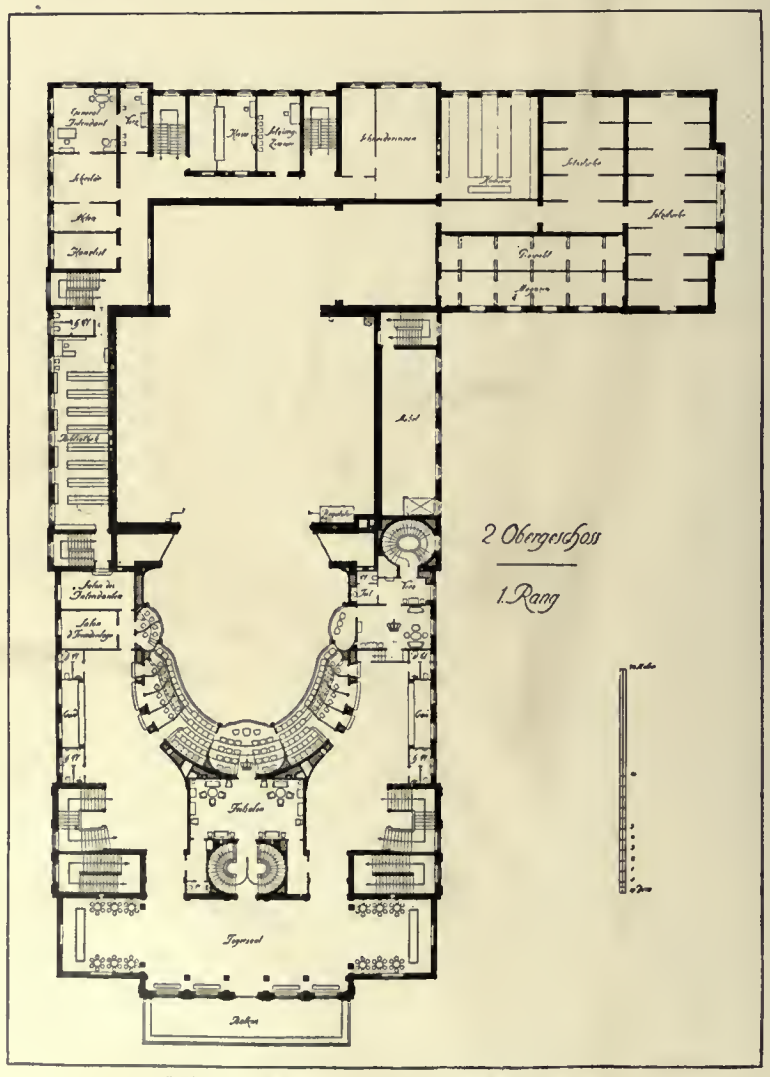


Plan, Stage-setting, The Snake Mountain, "The Magic Flute"

Three centuries ago the playgoer stood in the open yard, at the mercy of the elements, only the stage being roofed. "The Plaier, when he comes in, must ever begin with telling where he is, or else the tale will not be conceived." But rain or sun or meager stage adornment mattered little; "one golden word leaps out immortal;" the poetry of Shakespeare drew more gorgeous pictures than all the painted panoplies of the modern stage, where the very wealth of scenic art now supplies the reason we may never produce another Shakespeare.



Parquet Floor Plan, New Court Theater, Weimar
Heilmann & Littmann, Architects



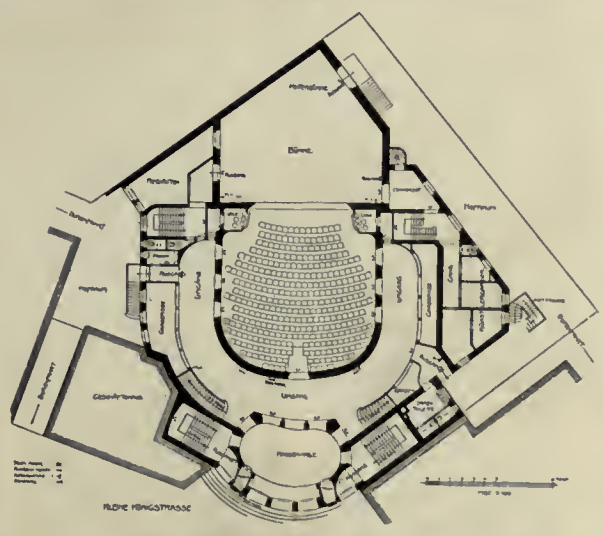
Balcony Plan, New Court Theater, Weimar
Heilmann & Littmann, Architects

The "Intimate" Theater and Modern Stage-Setting in Germany

By Frank Chouteau Brown

WHILE not so "greatly admired by travelers" as the little "Grand Guignol," or the "Théâtre des Arts" in Paris, Germany nevertheless possesses some of the most successful intimate small theaters in Europe; and in this day, when the little theater — in one form or another — is so much copied in America, a more definite realization of what one or two of these small German theaters are like should be desirable. The rapid development of theatrical real estate transpiring since the opening of the Maxine Elliot Theater in New York City has been extensively influenced by that building,— even to the extent of frequently literally copying its interior (as in the Shubert Theater in Boston), although the charm and delicacy of the original have been oftenest lost in the process. Theater auditoriums have been growing smaller and smaller. In New York, the professional limit has so far been reached by Mr. Winthrop Ames' Little Theater on West 44th St., with a capacity of 299; and Philadelphia and other cities have theaters nearly as small,— in Philadelphia, the Little Theater, seating 350; Washington has one threatened; while, in Chicago, Mr. Maurice Browne's Little Theater seats only 73 — 89 when crowded; and Boston has its amateur Toy Theater, seating 129 (which, however, is to be abandoned in favor of a larger playhouse next year).

Schauspielhaus, Little King Street, Stuttgart
Eitel & Steigleder, Architects



Plan, Schauspielhaus, Little King Street, Stuttgart
Eitel & Steigleder, Architects

In all these theaters — except that in Philadelphia, which has a small balcony — the seating is confined to a single floor: a type first worked out in Germany, where it was used in a number of important structures, such as the Wagnerian Theater at Baireuth, and many later day playhouses; but thus far we in America have missed realizing the refined architectural treatments possible only in this smaller-sized structure. The Little Theater in New York, while costly and refined, lacks the distinctive treatment of its German prototypes, which possess a delicacy partly domestic in character, while they never make the mistake of losing their distinctive characteristics as playhouses.

The interior of the Grand Guignol presents no architectural merits; in fact, to the American visitor its Victorian Gothic decorations more nearly suggest a late Methodist meeting-house; but Germany has a number of these small playhouses of exceptional architectural interest, where the stage equipment equals, if it does not excel, the large opera houses; and where modern designers have carried on those experiments, the remotest ripples of which have even occasionally undulated across the ocean faintly to reappear among our conventional, machine-made, and copied-from-Europe American productions. As is indicated by some illustrations to the previous article, the German opera

Hebbel Theater, Berlin, Side of Auditorium, showing Boxes and Proscenium

Hebbel Theater, Auditorium, seen from the Stage

Hebbel Theater, Berlin, Detail of Balcony and Boxes

houses, while equipping their stages with the most advanced appliances, are nevertheless following rather conventional lines in stage-setting — lines more conventional at least than appear in the smaller theater. If it had not been for the small theater in Europe we would probably never have heard of Reinhart (or Gordon Craig, who, while a product of England,— where, incidentally, all theaters except the big houses of melodrama and vaudeville are of a size smaller than American playhouses; which has made possible, in turn, the experiments of Granville Barker,— yet it was in the smaller European playhouse that Gordon Craig developed what few stage productions he has realized in the regular theater).

The architectural treatments of these small theaters speak for themselves in the accompanying illustrations. A distinctive simplicity of the exterior, embodying nevertheless lines fundamental in theater architecture as a part of the construction and architectural handling, is no more definitely expressed in the larger Dresden Court Opera House than in these smaller structures. The interiors, indeed, perhaps less resemble theaters to our foreign eyes than they do public halls. Some considerable part of this difference is characteristic with the German playhouse, where the footlight, as a means of stage lighting, has been practically abandoned. The German proscenium, relieved of its fixity by this development, has become an elastic opening — which can so be drawn down to a comparatively small width and height as appropriately to meet any conditions imposed by the various scenes set upon the stage. This is done by means of an inner, or "false," proscenium, architecturally treated as a part of the playhouse and, wherever possible, as a part of the setting as well. The attempt to harmonize the two has reduced the architectural framework of the proscenium, in design and color, to its simplest possible terms; while the false proscenium being necessarily neutral in both, the result has simplified the decoration and color of the auditorium from something corresponding with the proscenium frames to a treatment at least offering an harmonious or contrasting note. The outer proscenium blending in with the auditorium, as the false proscenium blends both with it and the stage picture, the removal of the footlights — and, incidentally, the removal of the orchestra-pit — have made it possible even to move the lower edge of the stage opening! This was done by Granville Barker in his recent Shakespearian productions at the Savoy Theater, where, in "Twelfth Night," the entire stage and frame were enclosed in white; the proscenium being covered with a temporary structure, carried out into the auditorium to include the stage boxes in the proscenium frame, providing a "fore-stage" over the orchestra-pit, two or three steps below the real stage level, and generally entered through these side boxes, although the actor often passed up into the picture-frame back of him — or reversed the process — to play some short "front" scene. In the German theater mechanical provision is made for such an alteration in the front part of the stage itself, and the bottom part of the "picture-frame" can be correspondingly and easily lowered, when necessary.

The endeavor to make settings harmonious with the proscenium, and the proscenium with the

Exterior, Hebbel Theater, Berlin
Oscar Kaufmann, Architect

Hebbel Theater, Berlin, Foyer and Lounge

Hebbel Theater, Berlin, Entrance Vestibule

Hebbel Theater, Berlin, Wardrobe and Lobby, Back of Balcony Loges

EXTERIOR

ENTRANCE TO CHOIR VESTRY

OAK DOOR IN ENTRANCE PORCH

PLATE LXXXV

LADY CHAPEL, LIVERPOOL CATHEDRAL, LIVERPOOL, ENGLAND

G. GILBERT SCOTT, ARCHITECT

ORGAN, NORTH GALLERY

LADY CHAPEL, LIVERPOOL CATHEDRAL, LIVERPOOL, ENGLAND

G. GILBERT SCOTT, ARCHITECT

PLATE LXXXVI

THE ARCHITECTURAL REVIEW

2763

GENERAL VIEW, LOOKING SOUTH

LADY CHAPEL, LIVERPOOL CATHEDRAL, LIVERPOOL, ENGLAND

G. GILBERT SCOTT, ARCHITECT

PLATE LXXXVII

THE ARCHITECTURAL REVIEW

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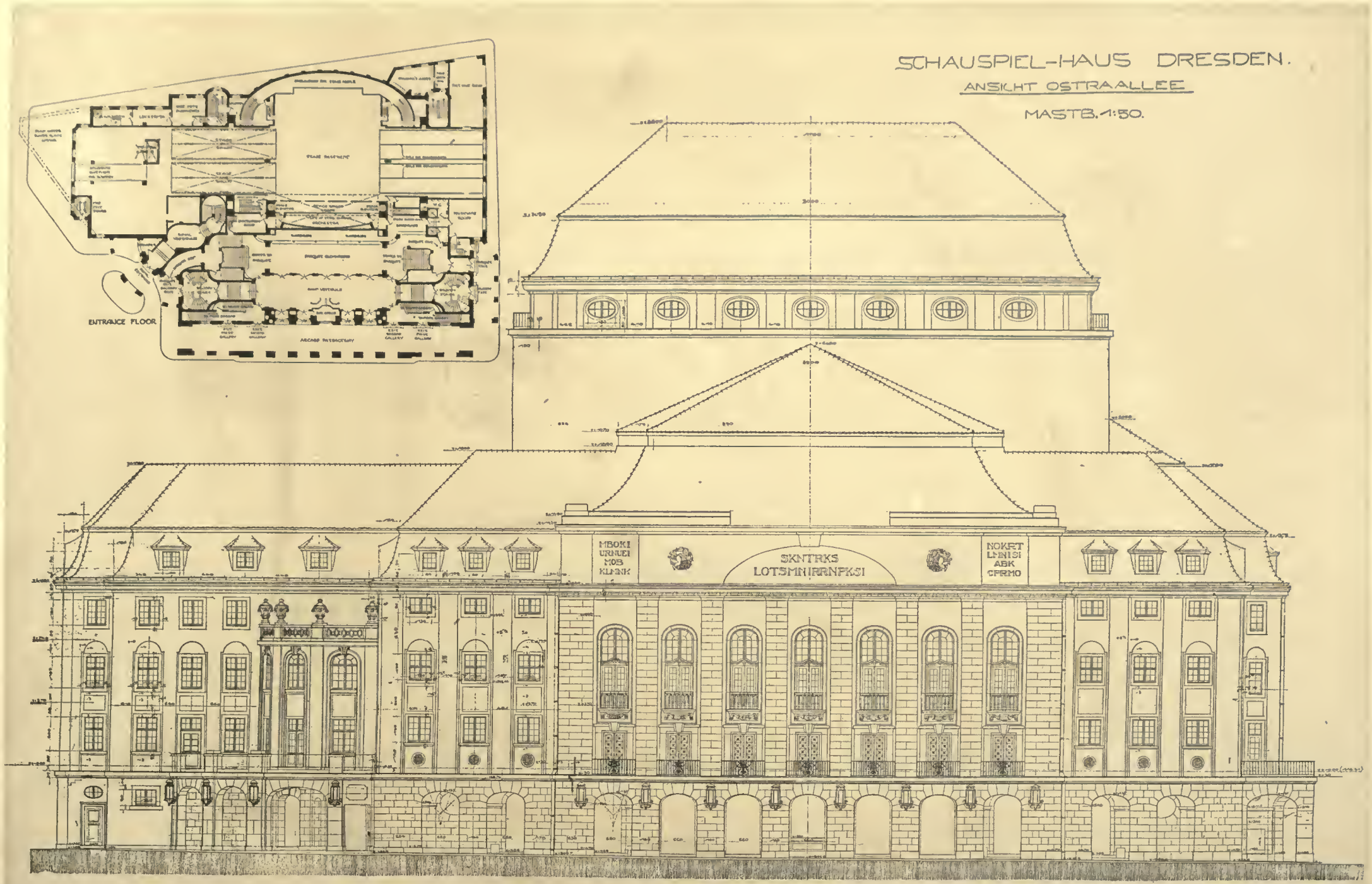
WESTERN ARCHES AND TRIFORIUM

LECTERN AND CHOIR STALLS

LADY CHAPEL, LIVERPOOL CATHEDRAL, LIVERPOOL, ENGLAND

G. GILBERT SCOTT, ARCHITECT



ENTRANCE FLOOR PLAN AND FRONT ELEVATION

NEW COURT THEATER AT DRESDEN, GERMANY

PROF. WILLIAM LOSSOW AND MAX HANS KÜHNE, ARCHITECTS

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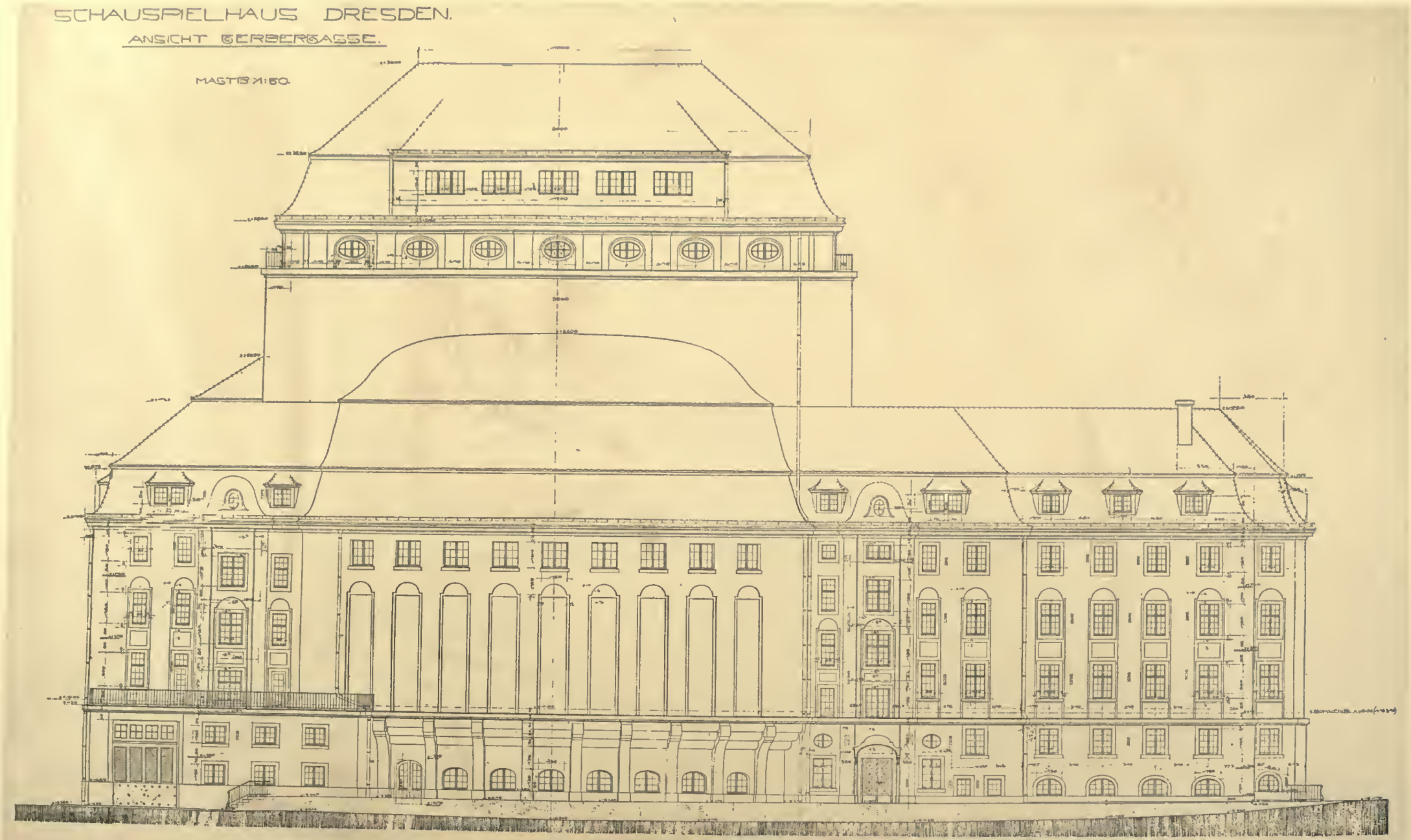
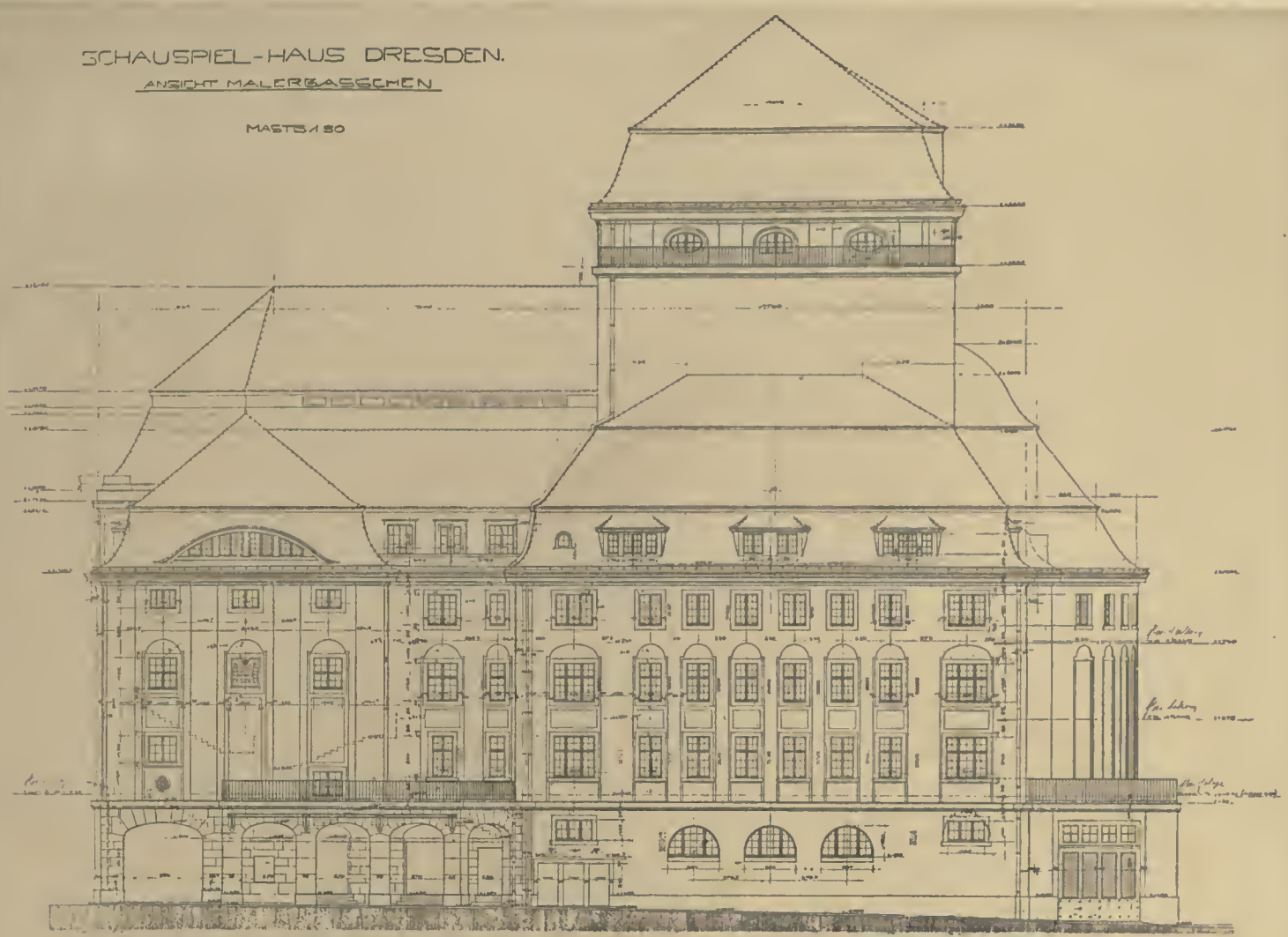
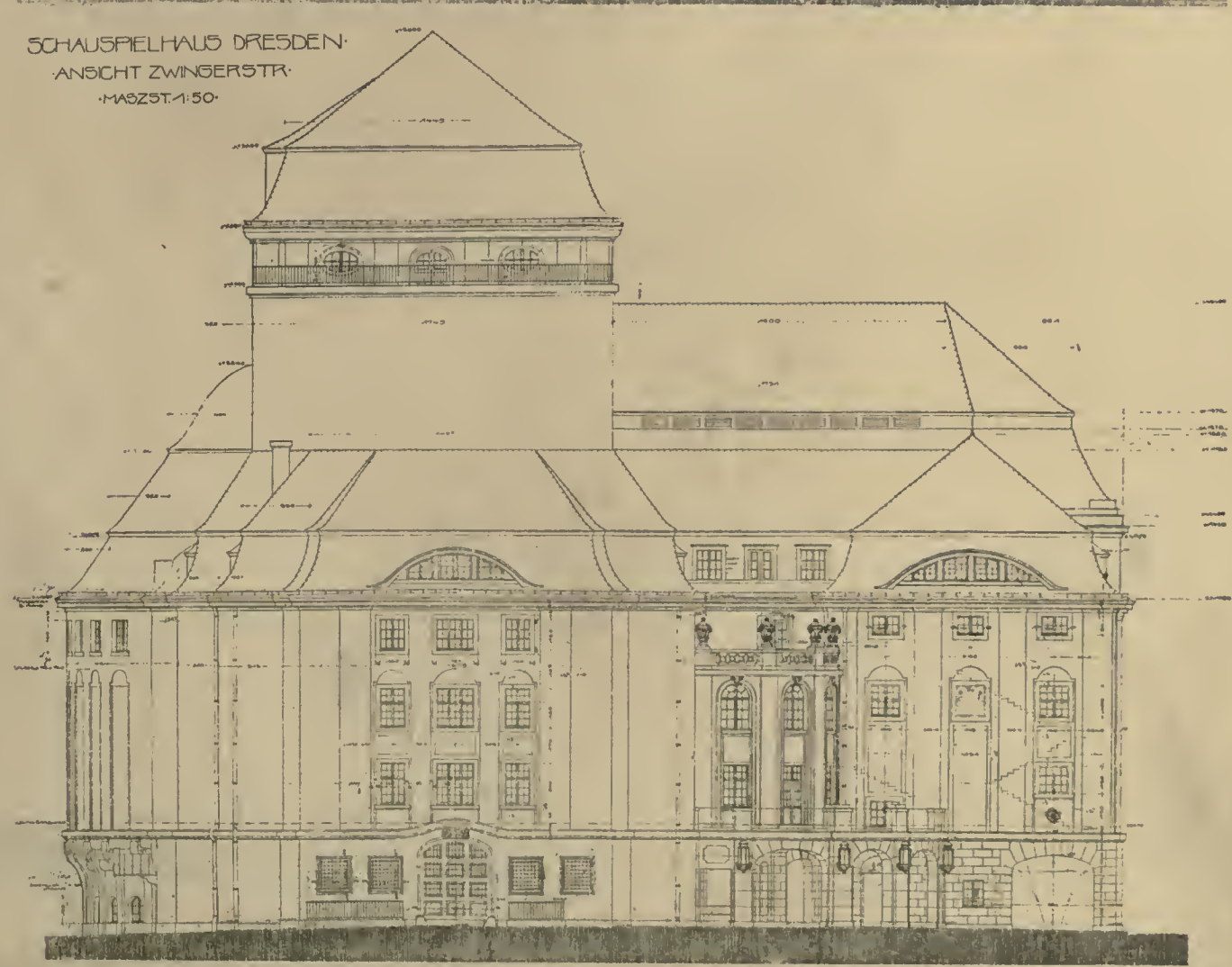


REAR ELEVATION

NEW COURT THEATER AT DRESDEN, GERMANY

PROF. WILLIAM LOSSOW AND MAX HANS KÜHNE, ARCHITECTS

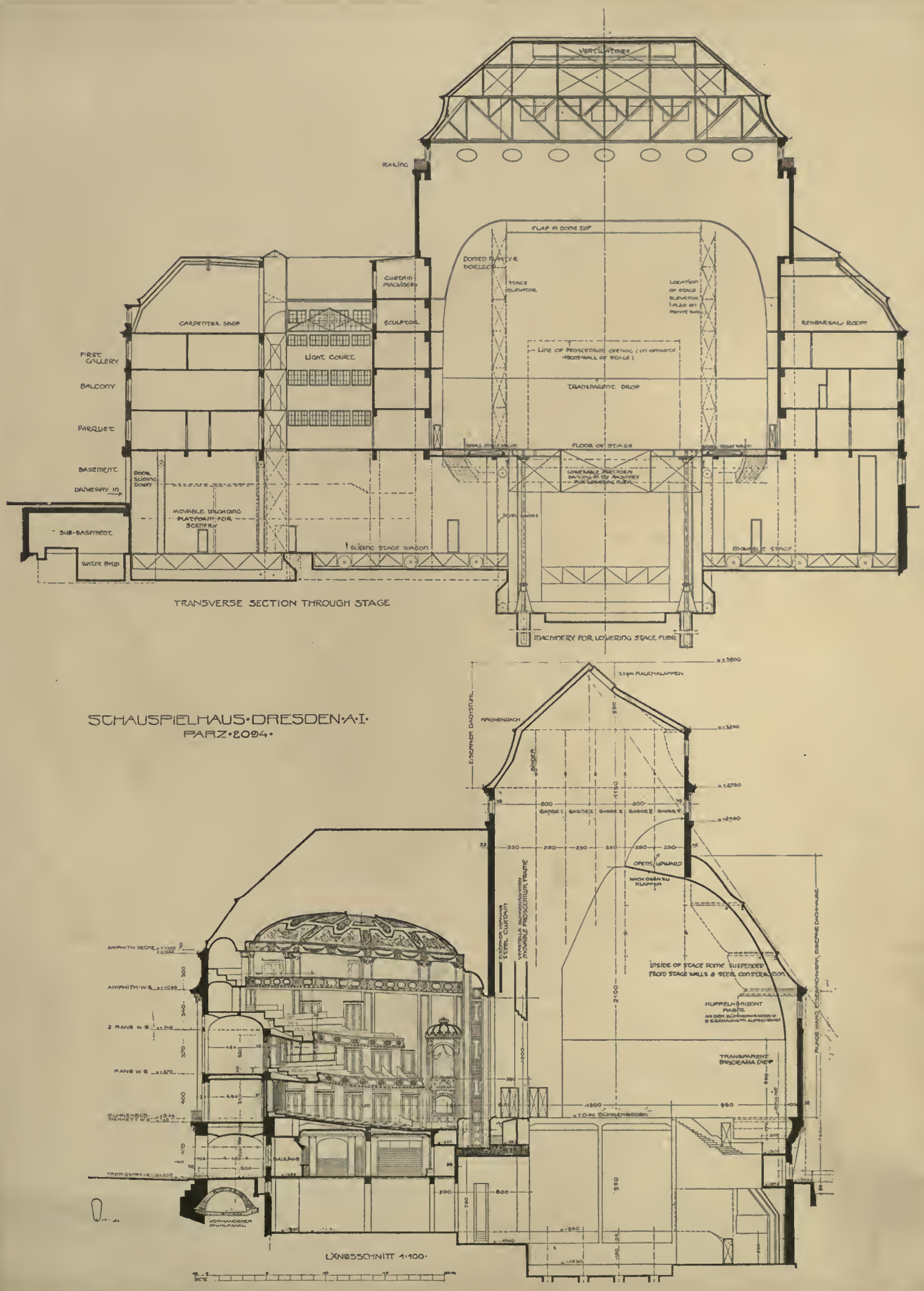




END ELEVATIONS

NEW COURT THEATER AT DRESDEN, GERMANY

PROF. WILLIAM LOSSOW AND MAX HANS KÜHNE, ARCHITECTS



TRANSVERSE SECTION THROUGH STAGE AND LONGITUDINAL SECTION THROUGH THEATER

NEW COURT THEATER AT DRESDEN, GERMANY

PROF. WILLIAM LOSSOW AND MAX HANS KÜHNE, ARCHITECTS

ENTRANCE FRONT, LITTLE THAKEHAM, PULBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

PLATE LIV

THE ARCHITECTURAL REVIEW

SOUTH GABLES AND TERRACE ENTRANCE
LITTLE THAKEHAM, PULBOROUGH, ENGLAND
E. L. LUTYENS, ARCHITECT

LOWER CORRIDOR

LIBRARY

LITTLE THAKEHAM, PULBOROUGH, ENGLAND

E. L. LUTYENS, ARCHITECT

THE ARCHITECTURAL REVIEW

SIDES TOWARD GARDEN AND LAWN

ENTRANCE FRONT

WILSFORD HOUSE, SALISBURY, ENGLAND

DETMAR, BLOW, & BILLERY, ARCHITECTS

auditorium, has been an element in bringing about the general simplicity of foreign settings. These settings frequently comprise curtains of neutral tones, or sometimes the most brilliantly patterned hues, hung either as backgrounds or to enclose the sides of the stage — to focus attention upon the stage center, to which area the scenic background is often restricted. Among modern leaders of stage-settings in Germany are Alfred Roller, Fritz Schumacher, Emil Orlik, and Ernest Stern; some of whom, indeed, have worked with the producer Reinhart to obtain his effects. It is interesting that Gordon Craig, starting in the first instance with a very similar premise, has gone to the employment of screens to get very nearly the same effects that the Germans get from draperies, the screens having at least one advantage in that they can be set at slight angles from the source of stage lighting, so obtaining varied gradations of tones over their shadowed surfaces! Yet these screens, while effective in the model, may fail to be equally effective in the theater, particularly the theater of the size common in this country. Indeed, Mr. Gordon Craig himself, while prolific of idea and inventive of effective compositions, has thus far dealt more with theory than with practice. It is doubtful if there exists a single photograph as evidence of any stage-setting he has actually executed! And those of his settings used in the theater have been so restricted in number, and to special productions, that it is fair to say he has not yet proved their adaptability to the problems of general staging presented in the regular — if not even the commercial — theater. In the case of a particular play or scene in the intimate theater, no such severe restrictive requirements exist. Here it is easy to see how these very experiments, intelligently utilized, may have met with occasional, if not with frequent, success.

Art Theater, Munich
Max Littmann, Architect

Hebbel Theater, Berlin, Proscenium and Stage-setting

Of the three stage designers now most being discussed in America, the third is a Russian, — Leon Bakst. Oddly enough, Russian stage-settings do not attempt to modernize the mechanism of the stage, nor vary the means of presenting the setting, as is done in Germany. Bakst's scenes, therefore, are effective by the daring rush and brilliancy of color and lighting; and the wonderfully — and often fearfully! — exaggerated perspective of the back drop, — for the essential part of his stage-setting (painter's fashion) is always concerned with the back curtain,—sometimes preceded by one or two "cut drops," or curtains of some daring color and pattern, confronting the eye with a force that necessitates the spectator consciously striving to "look by and beyond" these foregrounds in an endeavor to visualize the scene within! Bakst and the Russian school depend, then, upon old-fashioned "cut" and perspectively painted drops for their principal effects· reinforced, of course, with various expert uses of conventional cut profile pieces and modern foreground arrangements.

This is not at all "modern stage-setting," from the point of view of the Germans, or even of the advanced English experimenters. The German, indeed, in locating the source of his light in a single glaring arc lamp, hung at some point further to one side or above his stage, has found it possible to simulate effects of rolling distance by profile set pieces with surfaces modeled in low relief, placed in front of the back drop; that, with them, is generally a perfectly plain panoramic curtain of intense blue often connected with the lower edge of a dome-shaped concavity overhead; which again, properly lighted, excellently represents

Art Theater, Munich, Interior, looking toward Stage

Art Theater, Munich, Interior, looking into Auditorium

Study for Act I, Scene I, Mozart's "Don Giovanni." Alfred Roller, Vienna

Stage-setting for Oscar Wilde's "Salome." Model by Alfred Roller, Vienna

the most distant effect of natural sky. This method of lighting picks the modeled planes of profile distance pieces out with shadows that give them a reality and perspective of sometimes startling illusion.

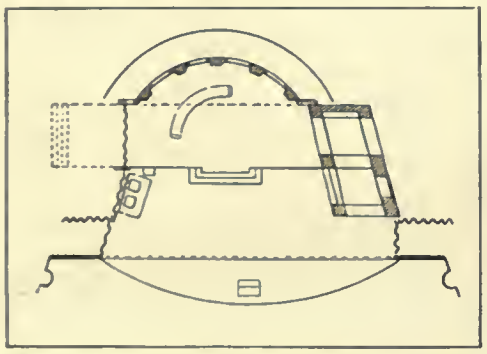
The difficulties of staging Shakespeare hinge largely upon the many changes and frequent short scenes required to present his dramas as he wrote them. The accompanying plans and views of Herr Schumacher's "Hamlet" settings indicate how easily the clever German solves the problem, on a stationary stage, using stationary scenery, few platforms; and yet, by a few minor alterations,— a change of the back drop; a distinct difference in lighting; and neutral curtains to cover unessential set portions of the scene,— note how rapidly he can manage to run off scene after scene, by the use of these ingenious, modern, and suggestive means, in the very order and with the very speed that the playwright himself intended, thus adding unexpected interest and vitality to the piece itself! The plans show how the archways remain on the stage,

Study for Setting Shakespeare's "Winter's Tale" Emil Orlik, Berlin

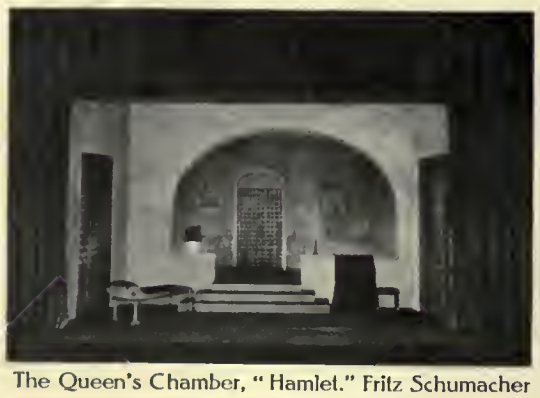
Stage-setting, Shakespeare's "Winter's Tale" Emil Orlik, Berlin

—sometimes exposed; sometimes covered; sometimes backed with glass, to change their suggestion,— just as the platform on the stage remains, with an added profile cross to suggest a graveyard, or a triple arch the castle terrace. The art of suggestion is similarly used in Professor Orlik's settings; or Alfred Roller's "Don Giovanni"— where the wings — at the stage sides — might easily be Gordon Craig's folding screens.

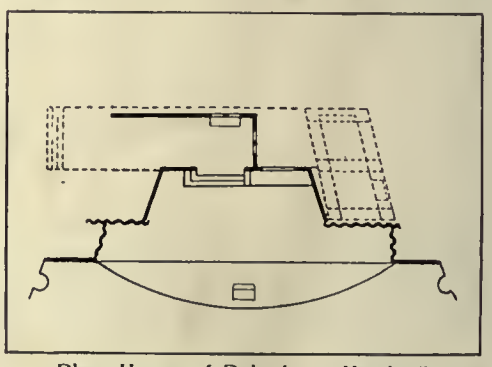
And, finally, it is most interesting to note how directly adaptable to the stages of the little intimate theaters of America are the principal means employed in this modern type of stage-setting. There is hardly a village hall, capable of being arranged with a properly devised and colored proscenium, but could then serve effectively to house these modern German productions! This may be perhaps the method by which it will be possible to realize in America the dream-ideal of the "Civic Theater"! The great painter's answer to the question how he mixed his paints applies equally to the sister arts of the theater.—"With brains, sir."



Plan, Audience-room in the Castle, "Hamlet" Fritz Schumacher, Dresden



The Queen's Chamber, "Hamlet." Fritz Schumacher



Plan, House of Polonius, "Hamlet" Fritz Schumacher, Dresden

The Castle Terrace, "Hamlet." Fritz Schumacher

Audience-room of the Castle, "Hamlet." Fritz Schumacher

The Churchyard, "Hamlet." Fritz Schumacher

The New Théâtre des Champs-Élysées, Paris

A. & G. Perret, Architects

IN devoting the space that has been given in this number to modern theater construction in Europe, it would not be fair to ignore the newest "theater of the day" in Paris, the Théâtre des Champs-Élysées, built for M. Gabriel Astruc by the Frères Perret. As no adequate photograph of the exterior exists, it is necessary to show it either by a view taken from the model, or from a pen or wash drawing, and we have chosen the latter as the least among these several evils. The interior, through the assistance of Mr. John M. Howells, can be shown by reproductions from photographs he has loaned; and consequently its general treatment and decoration are excellently indicated in the general view of the auditorium placed below upon this page; and followed upon the next by a number of views of details, including one or two of the sculptures, and the curiously rendered section and plan by the architects — of which the latter, particularly, with its shadows arbitrarily cast into all the plan voids, is more reminiscent of the "cubist" manner than anything else, to our strange American eyes!

Exterior on the Avenue Montaigne
A. & G. Perret, Architects

Not only is this theater the very latest application of latter-day ideas to art and architecture in Paris, but it contains singularly harmonious mural decorations by the most modern French artists, as is indicated in the several glimpses that can be obtained in some of the interior views. Besides the large auditorium, seating two thousand spectators, and a stage suitable for opera or concert purposes, the same building also contains, over the vestibule and main foyer, another theater, seating about six hun-

Main Auditorium, seen from beside Proscenium Arch

Decorative Panel, Comedy
Bourdelle, Sculptor

View of Proscenium and Stage

Decorative Panel, Music
Bourdelle, Sculptor

dred, shown in the section as set at right angles to the principal plan, with balconies, boxes, and stage intact, and intended for the playing of small and intimate comedies; or perhaps such delicate modern operas as "The Secret of Suzanne."

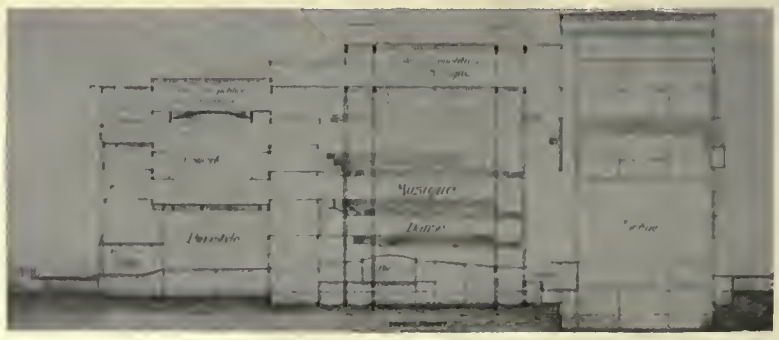
The main interior is designed in the simplest possible manner; with concealed lighting and a concealed orchestra. The building was designed for and constructed of concrete, and every endeavor was made to have the design follow logically from the construction. It was upon the designers' interpretation — bringing out architectural forms radically different from the conventional shapes to which Parisians had theretofore been accustomed — that controversy centered. The large stage is fitted with a special architectural setting for concerts, carrying out the architectural motive of the interior design. The decorative employment of the organ, the pipes appearing in corbels on the proscenium wall, should be noted, as well as the vaulted ceiling avoiding the circle in section. The chairs, boxes, and walls under the balcony and galleries are a bright, warm red in tone, colored over sound-absorbing materials. The rest of the interior walls blends with this tone, being covered with closely fitted veneered surfaces of wood, pierced where necessary for acoustical results; while the floors are carpeted to agree with this harmonious color-scheme.

Peristyle Hall and Entrance Foyer

Plan, Main Floor

Ceiling of Auditorium. Decoration by M. Maurice Denis

Balcony off Peristyle Hall, Back of Balcony Loges



Longitudinal Section through Main Theater

The Architectural Review

New Series, Volume II, Number 11

Old Series, Volume XIX, Number 11

NOVEMBER, 1913

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PLATES

PLATES LXXVIII.–LXXXI.—NEW COURT THEATER, DRESDEN, GERMANY (PLANS, ELEVATIONS, AND SECTIONS) — PROF. WILLIAM LOSSOW AND MAX HANS KÜHNE, ARCHITECTS.

IN June we editorially discussed the fallacy of the competition as a means to select "an architect — not a plan,"—a fallacy, by the way, that appears to be officially accepted by the American Institute of Architects in its "Circular of Advice Relative to the Conduct of Architectural Competitions." It forms, indeed, the first sentence of Article 8: an article, in itself, quite worthy of detailed analysis.

But let us first for a moment examine the circular in general. It is evident throughout this publication that an earnest, conscientious, and hard-working committee has striven its individual and composite best to carry out the behest of its general body. It is evident, too, that they — or, at the very least, some among them — realized the elements at conflict within the Institute; while it was their sincere endeavor to attempt to adjust each with the other these differing business ethics and standards of ideals. Indeed, that committee progresses further than any other official Institute utterance in proclaiming dignified professional standards for their associates. Their product lacks only in straightforwardness where it is attempting to reconcile irreconcilable elements; or where their vision has been partially obscured by such "logic-blinders" as the "competition-architect-plan" bromide.

It therefore contains sundry and various suggestive — and somewhat discouraging! — statements: such as "The Institute is of the opinion that competitions are in the main of no advantage to the owner." . . . "Competitions are at best a slow and expensive method of choosing an architect." . . . "The Institute is unable to see that the results of double competitions have in any way justified the length of time consumed by them, or the trouble and expense imposed on all concerned." Nevertheless, by the very formalizing of "rules and regulations" for the conduct of competitions, this body lays itself fairly open to the accusation of approving of and authorizing them to its members as a "regular and customary" means of obtaining work.

So cumbersome and impossible of practical application are the stipulations the Institute attempts to impose in regard to competitions, it has had to confess itself as unable to invent any means of keeping its members properly informed; and consequently throws upon the individual competitor the burden of ascertaining, before making drawings at the request of *any* proposed client, "whether other architects are doing the same thing," as it was elegantly phrased in a circular letter issued by one of the Institute Chapters this last summer! Is it, then, necessary that each Institute member, before undertaking work from a possible client, must first address a circular to all local practitioners — including all architects practising in his vicinity, whether Institute members or not — before accepting this proffered commission? How else can he acquire that information? This is among a number of impractical requirements, resulting from the attempt to control a situation that is only possible of control by cutting the Gordian knot—abolishing the competition!

Even the matter of reading, and understanding, the many complexities of this Institute document — of which we have time and space only to suggest some of the inconsistencies in a single article; and that rather one of the shortest! — as well as, in addition, the responsibility of ascertaining that the competition conforms to all other Institute requirements,— often quite vaguely stated,— as well as having been approved by the Institute's Committees (by this time, at least, some considerable time and energy must have been expended by the anxious pseudo-competitor!), also tend to make such exactions of expense and delay upon the owners — or those holding the competition — that it is slowly driving them, as ordinary business men, to realize it is better and simpler to select their architect elsewise, and employ him to do the work direct! This is a fortunate — if perhaps unexpected and unintentional — result arising from the circulation of this document.

So be it! Let us now return to that very article numbered 8. It reads: "The purpose of an architectural competition is not to secure fully developed plans, but such evidence of skill in treating the essential elements of the problem" (any problem?) "as will assist in the selection of an architect." ("Architect," again, mind you; not a "plan"!) "The drawings should, therefore, be as few in number and as simple in character as will express the general design of the building. Elaborate drawings are not necessary for a jury of experts *whose judgment is rendered upon fundamental principles of design*." Now, if this is so, as stated by the Institute, then *why* do we have our most wonderfully rendered drawings brought out—even from those individuals most prominent as members of this very Institute — *only* in competitions? Why are drawings so beautifully made to present a *design* as those we published as plates last month produced *only* in the course of a competition,—undertaken to "select an architect, not a design," remember? Why are they not the regular form of presenting drawings? Why! "This is to laugh," says Architecto Togo!

And finally — and the meaning of this phrase is the most remarkable of all! — "*Lengthy programs and detailed instructions as to the desired accommodations should be avoided, as they confuse the problem and hamper the competitors*"! Now *what* does the perplexed owner think when he — already somewhat dazed — arrives at this point? Because his problem *is* complex as to arrangement, and detailed as to accommodations,— as all modern subjects for competitions are, by the way! — so what then?

Why, obviously, of course! He looks again backward over the booklet; and recalling some of the phrases we have earlier quoted, he sees the light! "Oh, yes. My problem is to select an architect for a State Hospital for Phthisis; so I 'll pick out a simple and easy, yet appropriate, little problem for competition; say, an Expectoratureen, thus conforming with all the suggestions and requirements of this advice-circular. I will not expect 'fully developed plans,' but merely 'evidence of skill in treating the essential elements of the problem.' The drawings may be 'few in number' and 'simple in character.' 'Elaborate drawings are *not* necessary' to show its 'fundamental principles of design,' and a 'lengthy program and detailed instruction' will not be needed 'to confuse the problem' and 'hamper the competitor.' And best of all, by this means will I logically and completely ensure that I am *not* securing any plans for my hospital; but merely selecting an architect, according to the above beautifully theoretical requirements"! . . . Absurd? Not a bit of it — that is, if we *are* selecting, not plan, but architect! Rather are our present attempts at interpretation the absurdity. This new rendering is more nearly allied to logic, progressively deducible from the letter of the text! And not only that — but is it not the *only* real way of ensuring an actual and literal conformation to the requirements and suggestions this document sets forth?

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect")

St. Paul's Church, Kittanning, Pa.
Brazer & Robb, Architects

(From "The Brickbuilder")

Y. W. C. A. Building, St. Louis, Mo.
Mariner & LaBeaume, Architects
(From "Construction Details")

(From "The Western Architect")

Presbyterian Church, El Paso, Tex.
Trost & Trost, Architects

LAST month's magazines provide an interesting contrast in types of church design to head this page;—the moral may be individually deduced by our readers, according to their likes!

The Brickbuilder for October opens a discussion as to the application of the European "quantity system" to American architectural practice, followed by Mr. Marks' second paper on "Lighting," and Mr. Hugh Tallant's on "Architectural Acoustics," with a description, by Mr. Randall Phillips, of the most recent English Garden Suburb, Gidea Park, and a new terra-cotta block moving-picture house in Chicago. Among the plates are Messrs. Mariner & LeBeaume's distinctive brick façade for the St. Louis Y. W. C. A. Building; a Colonial Town Hall at Braintree, Mass., dignified as to its portico, but with a wall-treatment so on one plane as to appear featureless; a small office building at Garden City, adapting the scheme of McKim, Mead & White's Morgan Library to reproduction in crudely jointed brick; and a nine-story apartment-house at Baltimore, developed from North-Italian precedent; besides two of Mr. Howard Shaw's houses at Lake Forest,— one, in the English fashion, for Mr. Finley Barrell (reproduced here last May); the other, at St. Louis, more characteristic, particularly as to the entrance,— and rather a fresh version of an English brick dwelling at Shaker Heights, Cleveland, by Walker & Weeks. Shepley, Rutan & Coolidge's house at Evanston, Ill., is along conventional, and somewhat too attenuated, Colonial lines.

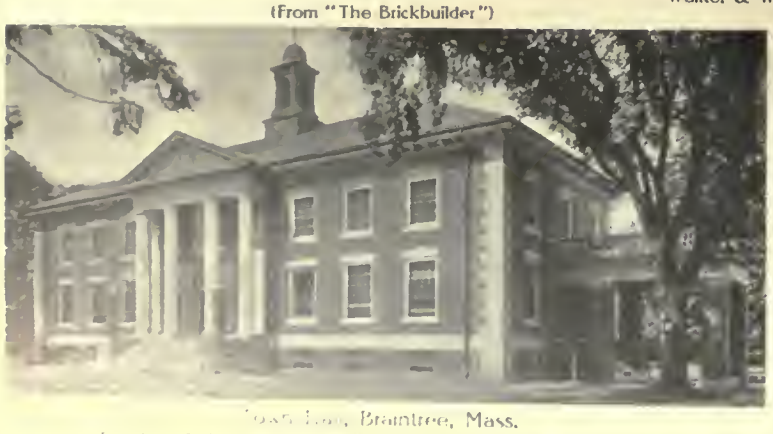
Sanitary Food Factory, St. Paul, Minn.
Toltz Engineering Co.
(From "The Brickbuilder")

House at Shaker Heights, Cleveland, O.
Walker & Weeks, Architects

From *Architecture* for October we reprint Mr. Cass Gilbert's design for the City Hall at Waterbury, Conn.—of a rather unusual and interesting Colonial type. The same issue shows the exteriors, interiors, and gardens of "Girdle Ridge," Bedford, N. Y.; a square plaster house by Charles A. Platt; and a somewhat pretentious version of the Villa Medici at Southampton, L. I., by Hill & Stout — unfortunately condensed at that very point where the building's design most suffers in consequence. The house is surrounded by an extensive garden layout, after the classical Italian fashion; but not yet sufficiently grown up to assist in the comparison. Carrère & Hastings' Bank of Toronto is again published; along with a Firemen's Memorial on Riverside Drive; and some houses of Colonial type, by Smith & Bassette and E. T. Hapgood, are also illustrated upon the text pages.

The Architectural Record for October is a Country House number, that, outside of Stephenson & Wheeler's Brewster house at New Haven, Conn.— an interesting residence in a vernacular type of stone, plaster, and half-timber Tudor architecture —and Mr. Newman's Russell house at Greenwich, Conn.— a rambling rough stone building with English gables — for the remainder of the issue deals with familiar work, such as Mr. Wilson Eyre's plaster house at Great Neck, shown in this department in June; or small cottages and studios like those by

(From "The Brickbuilder")



Town Hall, Braintree, Mass.
Ingraham & Hopkins, Architects; T. E. Norris, Associate Architect

(From "The American Architect")

House of Harris Fahnestock, Esq., Lenox, Mass.
Hoppin & Koen, Architects

(From "The American Architect")

House in Los Angeles, Cal.
R. D. Farquhar, Architect

(From "Architecture")

Entrance Front, Residence of A. B. Boardman, Southampton, L. I.
Hill & Stout, Architects

Messrs. Remick, Patterson and Aymar Embury, II. Mr. Teller's Catskill farmhouse is rather more characteristic, from its obviously local use of stone, and Messrs. Carrère & Hastings' Dupont house, a refined and carefully studied classic building, is so poorly illustrated that we are unable to select a view to reprint. Mr. Litchfield's block of brick Colonial dwellings at Jamaica, L. I., is interesting equally with Mr. E. B. Gilchrist's "Anglo-American" plaster-and-brick country-house at Chestnut Hill.

The American Architect for October 1 contains "Notes from London," with sketches for the new buildings at Haileybury College, and two California houses by R. D. Farquhar,— one with a typically Western setting, the other an interesting variation of the style of Mansart. Two other plates show a London store, by Henry Tanner.

The issue of October 8 deals with "Ornamental Plaster-work;" and the plates show Mrs. Belmont's old-fashioned house on Madison Avenue, with rooms of varying degrees of "mediævalness;" and *one* simple, attractive, linen-paneled interior, entitled "Gothic room."

(From "Architecture")

Country House, "Girdle Ridge," Bedford, N. Y.
Charles A. Platt, Architect

(From "Construction Details")

Residence of H. S. Pierce, Minneapolis, Minn.
Bertrand & Chamberlin, Architects

(From "Architecture")

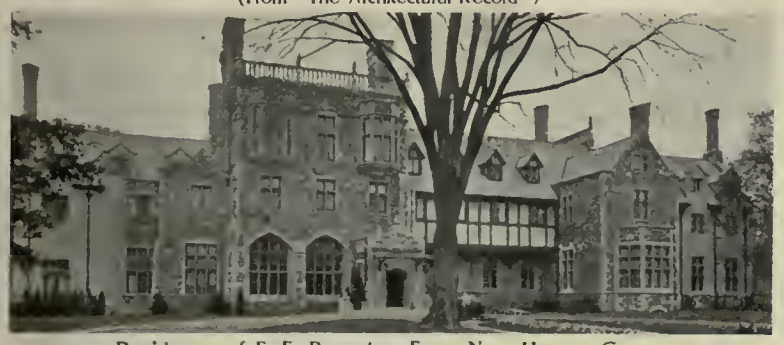
Accepted Competitive Design, City Hall, Waterbury, Conn.
Cass Gilbert, Architect

On October 15 is reproduced the small — if somewhat set — church by Brazer & Robb at Kittanning, Pa.; a Colonial clapboarded house by Messrs. Hentz & Reid, that would have been better if house and wings had extended further at each side of the central pediment; and a Nurses' Home in New York City, by Ludlow & Peabody.

On October 22 appears another of Mr. Schuchardt's papers on the "European Housing Problem," still dealing with German conditions, and two brick Lenox houses by Messrs. Hoppin & Koen,— one, the Fahnestock dwelling, with an attractive garden setting, the house being a quiet and reserved treatment of brick Georgian architecture; therefore more successful than its pretentious companion.

The October *National Architect* publishes numerous photographs of Mr. John Russell Pope's picturesque Gate Lodge for W. K. Vanderbilt, Jr. (which we illustrated in June, 1912), and a rather clumsy combination of Germantown and English motifs in a

(From "The Architectural Record")



Residence of F. F. Brewster, Esq., New Haven, Conn.
Stephenson & Wheeler, Architects

(From "The Architectural Record")

Residence of E. W. Russell, Esq., Greenwich, Conn.
Frank E. Newman, Architect

(From "The Architectural Record")

Entrance Front, House at Chestnut Hill, Pa.
Edmund B. Gilchrist, Architect

(From "The Western Architect")

Mills Bldg., El Paso, Tex.
Trost & Trost, Archt.

(From "Architecture")

Street Front, House at Hartford, Conn.
E. T. Hapgood, Architect

house at Wynnefield, Philadelphia, by Walter Smedley.

The Journal of the American Institute for October advertises the architectural charms of New Orleans,—where the next Convention is to be held in December,—with the usual space given to regular departments and communications.

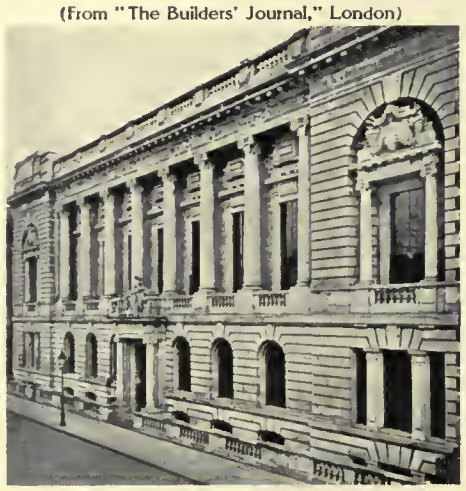
The Western Architect for October shows some Germanesque drawings of a Minneapolis restaurant, by C. B. Straus, with photographic illustrations; a familiar apartment-house in Chicago, by Spencer & Powers; and the Amberg house at Grand Rapids, Mich., by H. V. Von Holst and Marion M. Griffin, Associate, being in the architectural style already associated with Mr. Frank Lloyd Wright. An Italio-Mission-Presbyterian church at El Paso; a typical school by Mr. Ittner; and an office building of little merit in elevation, but presenting an interesting façade of perpendicular lines when viewed from the street beneath, are worthy of comment.

The October *Construction Details*, for the second consecutive issue, indicates some realization of architectural standards in its editorial selection. Messrs. Bertrand & Chamberlin's Minneapolis dwelling and the four simple, small, factory buildings — one of which we reprint — are well worthy of being shown by publication.

October *Construction* is devoted to Calgary, Alberta, architecture — not yet dowered with any distinction of its own. Other portions apply town-planning principles to Calgary, and reproduce an English and an American competition for house-designs, with a well-illustrated article on domestic decorative leaded glass.

The September English *Architectural Review* reproduces some particularly fine eighteenth-century mantelpieces; Part II of Mr. Godfrey's article on Sutton Place; another rather featureless London Club, the Athenæum; and, for new architecture, Mr. Goodhart-Rendel's Eton Old Boys' Club at Hackney Wick, London, a building of unusual arrangement and novel plan.

(From "The Builders' Journal," London)



Institution of Civil Engineers, London, Eng.
James Miller, Architect

(From "The Architectural Review," London)

Eton Old Boys' Club, Hackney Wick, London, Eng.
H. S. Goodhart-Rendel, Architect

(From "The Builder," London)

Union Buildings, Pretoria, South Africa
Herbert Baker, Architect

An overlooked issue of the quarterly *Town Planning Review* for April contains Mr. Adshead's article on "Equestrian Statues;" various proposed improvement schemes for Vancouver, accompanied by Mr. Mawson's text; a symposium on "The Municipal Ownership of Land;" Patrick Abercrombie's discussion of "The Square House;" Winchelsea's "Gridiron Plan," and various treatments of the Liverpool water-front and pier-heads, the water-front scheme for the city of Southport, and for improvements around Oldham.

The Architects' and Builders' Journal for October 1 has been enlarged, and its page illustrations are now printed as inserted plates — classified under such headings as "Modern Domestic Architecture," "Monumental Architecture," "Current Architecture," etc., with separate serial plate numbers, much after the fashion of our added plates. On October 8 these groups include a Georgian brick dwelling at Westminster, by E.L. Lutyens; more details of the Berlin Museum and Palais de Justice, Paris, and of the National Museum of Wales. October 15 contains drawings by Gilbert Scott and continues the above series. October 22 the Bank of Toronto is again shown, and a new series inaugurated, with restoration drawings of Pliny's winter house at Laurentinum.

The Builder publishes, on October 3, Mr. Herbert Baker's Union Buildings at Pretoria; and the selected design for the City of Cardiff Technical Institute; on October 10, an article on "Toscanella," houses by Mr. Ernest Newton and Mr. Reginald Blomfield, and an unusual "Sectional Perspective" of Prof. Beresford Pite's Uganda Cathedral, showing control of construction over design. Various small Public Libraries by Mr. Edwin Cooper and his scheme for Marylebone Town Hall are included on October 17; and, on October 24, the proposed Isolation Hospital at Amersham, the Public Baths at Finchley, and two sketches of Manchester "Monumental Architecture," by Mr. Hanslip Fletcher.

THE ARCHITECTURAL REVIEW + MASTERS IN ART + & VARIOUS BOOKS

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IT often happens that a competition for an unusual problem, or with an unusual program, brings out many designs of an educational interest to the profession at large — to which purpose alone the architectural competition is legitimately available! It may also very well happen that the designs of most varied or educative interest may not achieve prize mention. The somewhat unusual conditions of the Hamilton County Court-House Competition at Cincinnati, of which we in September reprinted Messrs. Rankin, Kellogg & Crane's accepted façade, brought out some very unusual architectural schemes as solutions; and we have finally selected the principal elevations, plans, and sections of five of the most distinctive sets submitted, so that all our readers may have an opportunity to study and benefit from their comparison. The first and second prize sets we do not reprint, as they have already been shown by a contemporary; which, however, printed only two schemes, so voluntarily shirking — or utterly failing to recognize! — its editorial opportunities or its professional responsibilities.

So unaccustomed a combination, in one building, of the different spaces required physically to house the county control,— including principally a court, prison, and juvenile dormitory,— within a city block, has evidently influenced several of the competitors in introducing some novel solutions of treatment. Hardly one of the designs but conceals its true height, by one means or another. In more than one case the expression of the threefold nature of the structure has been undertaken by *horizontal* divisions; with, it must be granted, very considerable success. The architectural use of blank wall-spaces that occur is also opportunist, interesting, and suggestive. Rarely does it come within the province of the editor to find adequate illustration of a single structure so difficult and varied a problem as was presented by these several sets of drawings. Obviously, all required a section properly to explain them. The arbitrary restriction to a single elevation in each case was forced by the interest and variety of the different plan-arrangements necessary to completely show the various solutions of the problem; while in nearly all cases only limitations of space prevented the illustration of drawings nearly as essential as those we have reproduced.

The proper exhibition of these designs has this month forced all foreign plates from this issue; and the three additional plates are therefore restricted to six views of special public and domestic architecture.

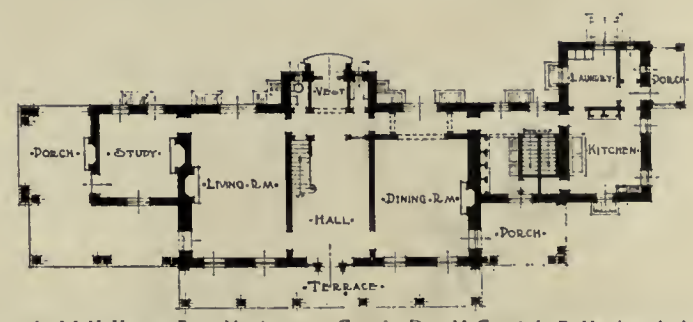
¶THE ARCHITECTURAL REVIEW *is the* ONLY *publication in its field edited by practising architects of reputation, and unaffiliated with any organization or material interest connected with the building-business. It maintains its supremacy because it is conducted* SOLELY *in the interests of the architects, and for the purpose of the advancement of architecture, in America. In accordance with this editorial policy, it believes the custom of competitions is wrong; that it is an unnecessary economic waste, benefiting neither the profession nor the public; and it believes that the real interests of the architects of America and the dignity of their profession would be best conserved by abandoning this unworthy and harmful custom.*

¶It believes that the majority of the architects of America realize the justness of this position — even though some among them may not yet have had the individual courage to announce and abide by their convictions.

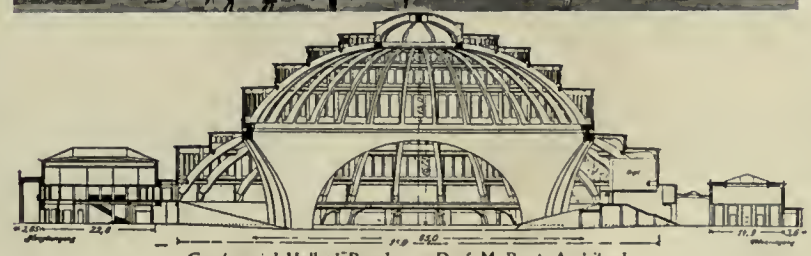
¶It believes that no competition ever brought out a better solution than could have been secured, in the first instance, by going to the same — or another — designer to make an individual study of the problem.

¶It believes that many of the results obtained through competitions have been LESS *advantageous, because of a plan having first lost its fluid, tentative character from becoming so far crystallized in the mind of designer or owner as to prevent its later full consideration and study under the more complete realization of the problem that can result ONLY from an harmonious interchange of idea between the architect — trained at grasping and properly correlating the essentials of the problem — and those more intimately acquainted, from experience, with the problem itself, in all its essentials.*

¶It believes that the scandals continually arising in the name of "competition" — both those conducted with and without the sanction of the American Institute — have finally reached a point where the very professional probity of the architectural profession itself is in danger, and that it can be permanently protected only by sloughing all contact with the problem of competitions entirely away!



House for W. H. Harper, Esq., Montgomery County, Pa. McGoodwin & Hawley, Architects



Centennial Hall at Breslau. Prof. M. Berg, Architect

DELAYS in preparing the material we first selected for our December number finally forced us to hold this subject over to the following issue, and end this year with the first instalment of the articles on "The Treatment of Ledge-Stone" we have had so long in preparation. The idea for this series arose, in the first case, from the comparison of certain Philadelphia stone houses with early Colonial stone buildings, which showed important differences of treatment. It is the analysis of these differences, emphasized by specially made illustrations reproduced at large size, accompanied by definite specifications of both good and bad uses of the material, that we announce coincidently with the publication of this first section of Mr. Heacock's carefully considered text. These instalments will not be published in sequence, as the January issue of THE ARCHITECTURAL REVIEW will be entirely given to showing what we consider one of the most important of recent American Country Houses, built at Glen Cove, L. I., by Trowbridge & Ackerman. The charm and success of this design will speak for themselves in the complete photographic illustration, to which we have devoted the entire plates and text pages of the January number — excepting only the regular Editorial departments. The photographs have been taken especially by Mr. Julian Buckly, and represent some of the most successful architectural pictures he has yet made. The entire issue will be printed in double-tone brown ink, will be enlarged to practically twice the number of regular text-pages; and the individual price — to non-subscribers — must be increased correspondingly!

Book Notes

OXFORD AND CAMBRIDGE, by Hanslip Fletcher, with notes and introduction by various writers. $11\frac{1}{4}'' \times 9''$. 291 pages. 66 illustrations. Price, $6.00, net. Publishers, Wessels & Bissell Co., New York City. This volume consists of a number of pen sketches, reproduced in line and, occasionally, in half-tone, of a number of the buildings in these two colleges. The illustrations are of more or less well-known architectural subjects, and of somewhat varying degrees of merit; but they serve sufficiently to accompany the notes given about the individual colleges in presenting the matter before the public, or for refreshing the memory of the architect. Where the latter desires additional detail, he will probably be able to turn to the text-pages to find what may be lacking in the illustrations themselves.

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The Architectural Review

Volume II (Old Series, Vol. XIX) December, 1913 Number 12

Ledge-Stone Work of Philadelphia and Vicinity

Part I. Some Historic Examples

By Joseph Linden Heacock

WELL-DESIGNED and otherwise successful buildings in which the final result has been mediocre through the unsatisfactory choice and laying of stonework have given rise to the thought that it might prove of value to collect within the confines of one definite article a number of illustrations of successful stonework, with a brief discussion of their characteristics and method of execution.

In selecting the title and thereby defining the subject-matter of this article, it has not been the intention to unduly favor the Philadelphia work; but rather, in order to limit the article within reasonable bounds, to use for illustration a type of work which, while having a strong local characteristic, is adaptable to use in many other sections.

Moreover, Philadelphia is exceptionally fortunate in having available a widely distributed supply of building-stone of unusual quality, as well as numerous examples of old Colonial architecture, many of which show beautiful specimens of the stone-mason's art; and it is, therefore, a natural source from which to draw information. It is hoped and intended that this article may provide material that will be of practical assistance.

Fig. 1. Stable, Moreland Ave., Germantown

The most typical work of this section is executed in a stone geologically known as a mica chist, which generally comes from the quarries in long, flat pieces, varying in color in different localities, and sometimes in one quarry, from a cold blue-gray to a dark, mottled brown, the latter due to the presence of iron-rust or other discoloration.

Probably the most satisfactory color is the soft, light-gray shade, with just a sufficient touch of the iron-rust to give to it a warm, though almost imperceptible, yellow tone. This is particularly effective in the tool-dressed surface-work. The quantity of mica varies greatly in different localities, but its presence serves to give the stone a brightness and sparkle which are not the least of its several excellent qualities.

The old Colonial buildings, the stonework of which has been an invaluable source of inspiration

Fig. 2. Old Mennonite Meeting-house, Germantown Avenue, built 1770

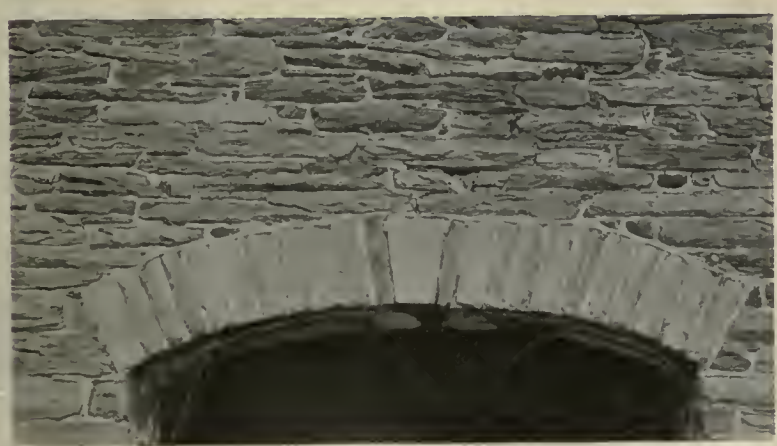

Fig. 3. Archway in Old Barn at Chestnut Hill, built 1814

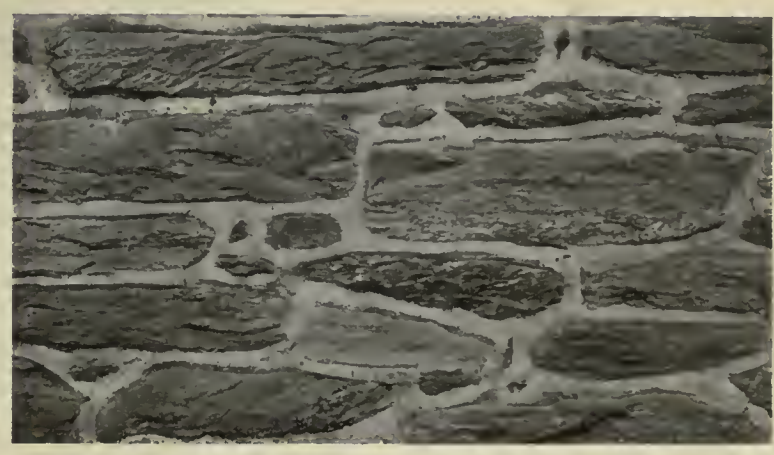

Fig. 4. Detail of Pointing, Old House at Chestnut Hill, built 1818

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for our modern work, exist in all sections of the city, but no portion is so rich in work of the best type as old Germantown. A trip along the old Main Street, now Germantown Avenue, brings to view such a number and variety of examples as make it difficult to know which to single out for comment.

To begin with an unpretentious illustration, however, it is difficult to conceive of more beautiful texture of material than is shown in the walls of the old stable near Moreland and Germantown Avenues. Laid up, as they were, of the poorest of the stone, the bond-stone of the corners excepted,— probably the refuse that was considered not good enough for use in the house,— the mason has by a fine distribution of sizes, care in laying the stone on the natural bed, and, finally, by an unusually fine piece of pointing work, produced a most charming and harmonious result. The pointing of this stable is of lime mortar, the sand being largely a white quartz, giving a character and texture to the pointing itself that the writer has seen in no other work. The illustration fails to give one a true conception of the charm of this old wall, but a lover of stonework will be fully repaid should he go well out of his way to pay it a visit.

Fig. 5. Doorway, 8626 Germantown Avenue

The stonework of a century-old barn and house at Chestnut Hill, shown in Figs. 3 and 4, is of similar character to that of the first illustration. The barn is of interest as an excellent example of the use of ledge-stone in the semi-formal arch; and the house for its pointing, clearly a prototype of the familiar modern ridge pointing.

Still another example of this class of work is found in the old Mennonite Meeting-house on

Fig. 6. Doorway to The Old Green Tree Inn, Germantown

Fig. 7. Doorway to the Johnson House, 6306 Germantown Avenue

Fig. 9. Detail of Entrance, "Cliveden," Germantown

Fig. 8. Detail of Entrance, "Upsala," Germantown, built 1798

Fig. 10. Front of the Chew House, "Cliveden," Germantown

Fig. 11. Front of the Johnston Homestead, "Upsala," Germantown, built 1798

Germantown Avenue (Fig. 2) below Tulpehocken Street, built — as the stone in the gable shows — in 1770. This also has the strong bond-stones at the corners, and the well-proportioned small stones in the main body of the wall. The pointing, however, is merely a trowel-joint of the same mortar of which the wall is laid; and while the old building is excellent in itself, the masonry lacks the beauty of Example No. 1.

Fig. 12. Corner of Cope House, Germantown Ave.

The doorway detail of No. 8626 Germantown Avenue (Fig. 5) gives another illustration of similar work, in which, however, the small stones have been interspersed most effectively; and a very pleasing and somewhat different effect has been obtained.

"Upsala" (Figs. 8 and 11), the Johnston homestead, built in 1798, Germantown Avenue near Upsal Street, is a totally dif-

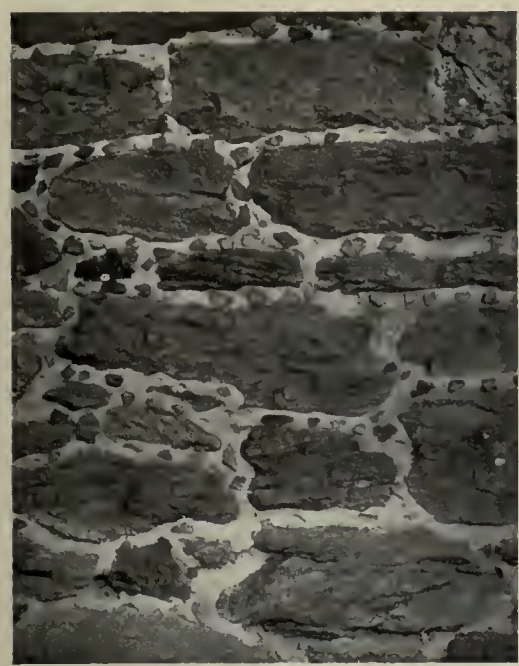


Fig. 14. Stonework, St. James Church, Philadelphia

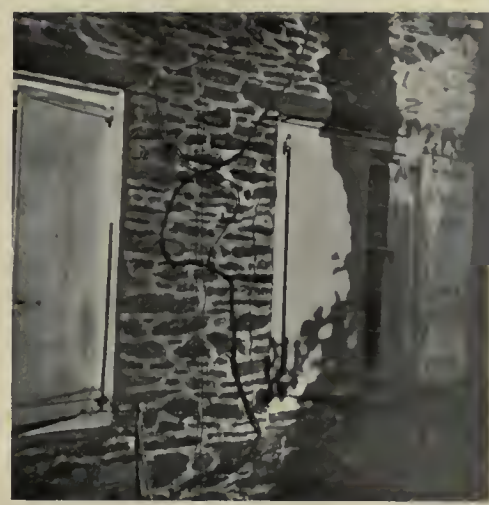


Fig. 13. Side Wall, Cope House, Germantown Ave.

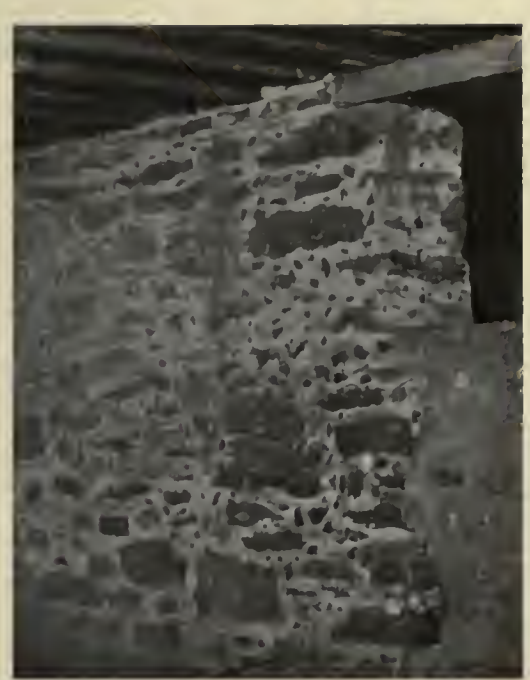


Fig. 15. Foundation, Congress Hall, Phila., built 1787

Fig. 16. The Billmyer House, Germantown Avenue, built 1727

ferent type — perhaps the most beautiful example of formal Colonial stonework in Philadelphia. It is difficult to conceive that the stone in this house is of the same character — possibly from the same quarry — as that in the previously mentioned buildings. In this case, however, it has been carefully quarried in large pieces, dressed with hammer and tooth-chisel to a smooth surface and uniform shape, laid up in courses of about eight inches in height and with an unusually narrow joint, about one-half inch in width, the joints being struck with a small, round tool and naturally not materially affecting the composition of the wall-surface. We gain a better idea of the care with which this work was executed by a consultation of the old records, in which we find the statement that "Upsala" was three years in building.

Similar to "Upsala," though not showing the uniformity of color nor the extreme care in surfacing, is the well-known Chew house, "Cliveden" (Figs. 9 and 10), the occupancy and stubborn defence of which by the British made it the turning-point of the battle of Germantown, and whose sturdy stonework shows in many places the mark of ball and bullet. The courses here average ten inches in height, and the stones are generally thirty inches or more in length, well illustrating the exceptional material with which the early builders were provided.

Fig. 17. Outside Gallery Stairway, St. David's Church

In this relation, however, it is interesting to note the illustration of a corner of the Cope residence (Fig. 12), No. 6304 Germantown Avenue, in which is shown a scheme very characteristic of the period,— that of building the front of the house of relatively finely dressed and accurately laid stone, while the sides and rear were laid up in a rough and irregular manner with small stones and trowel or "drag" pointing. The bit of the south wall of the Cope residence shown in Fig. 13 illustrates not only this side rubblework, but

Fig. 18. Church of St. David, Radnor, Pa., built 1713

ENTRANCE FRONT

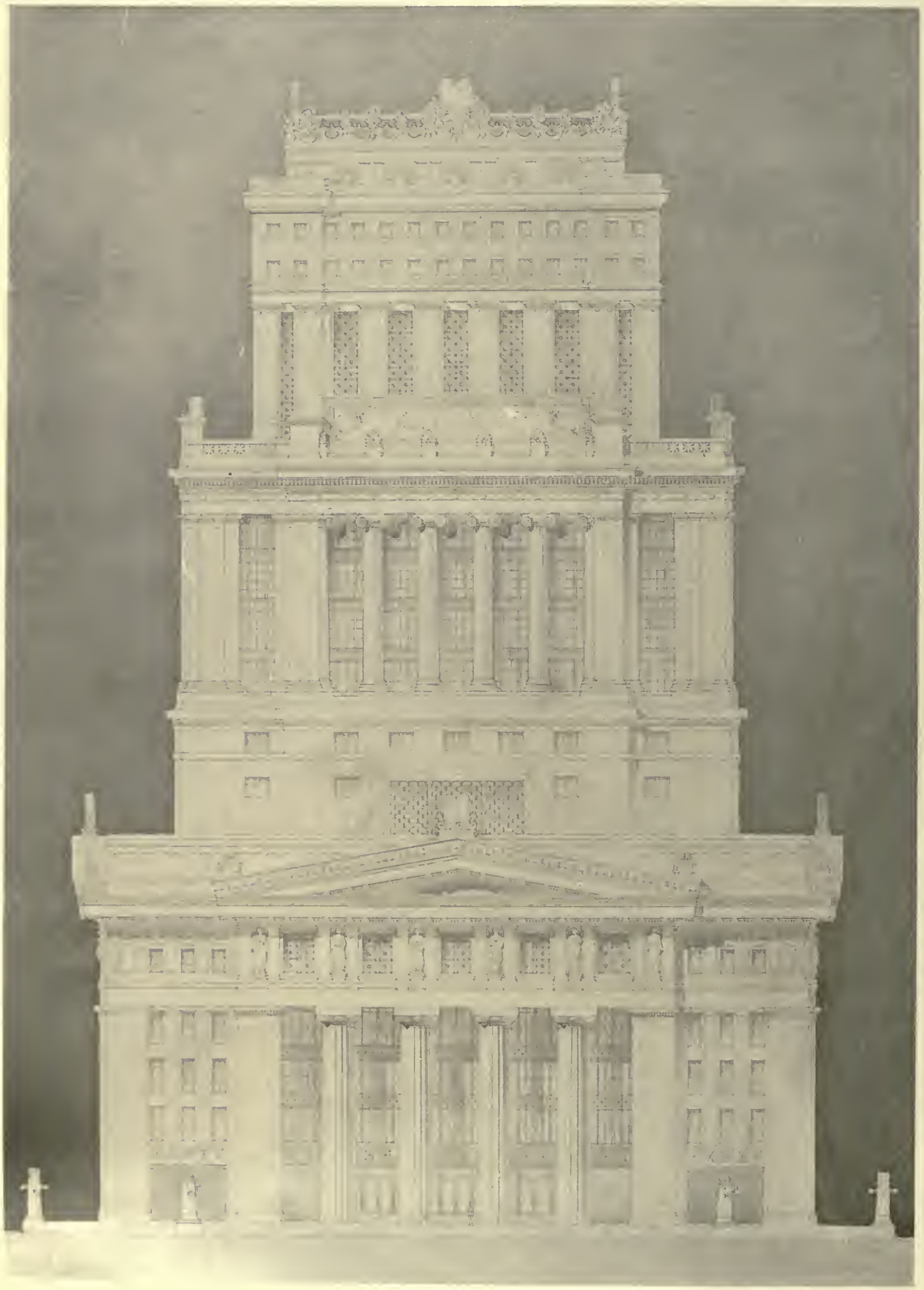
VIEW FROM GARDEN

PLATE XXIX

RESIDENCE FOR WILLIAM H. HARPER, ESQ., MONTGOMERY COUNTY, PA.

McGOODWIN & HAWLEY, ARCHITECTS

THE ARCHITECTURAL REVIEW



PRINCIPAL ELEVATION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, O.

PALMER, HORNBOSTEL & JONES, ARCHITECTS

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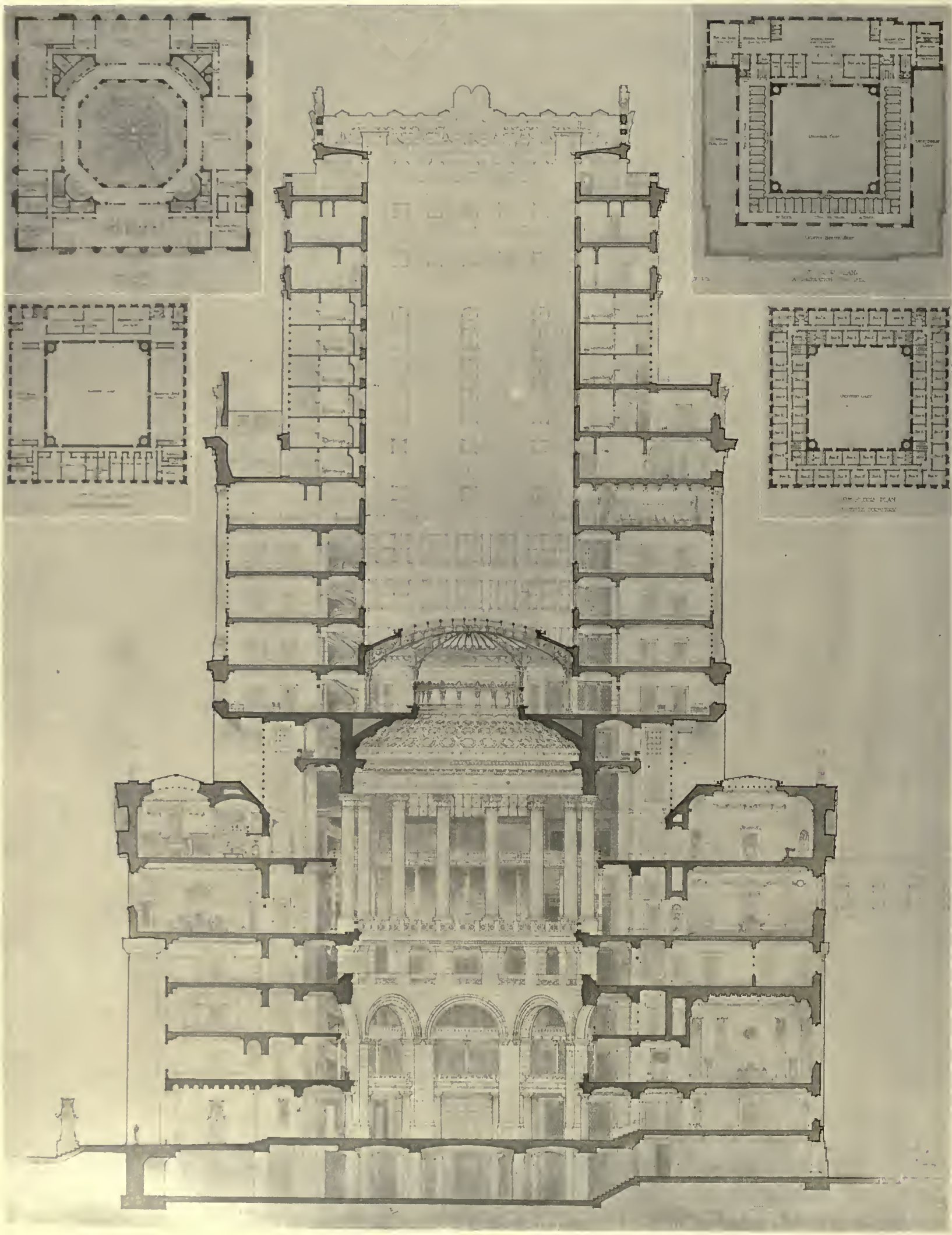
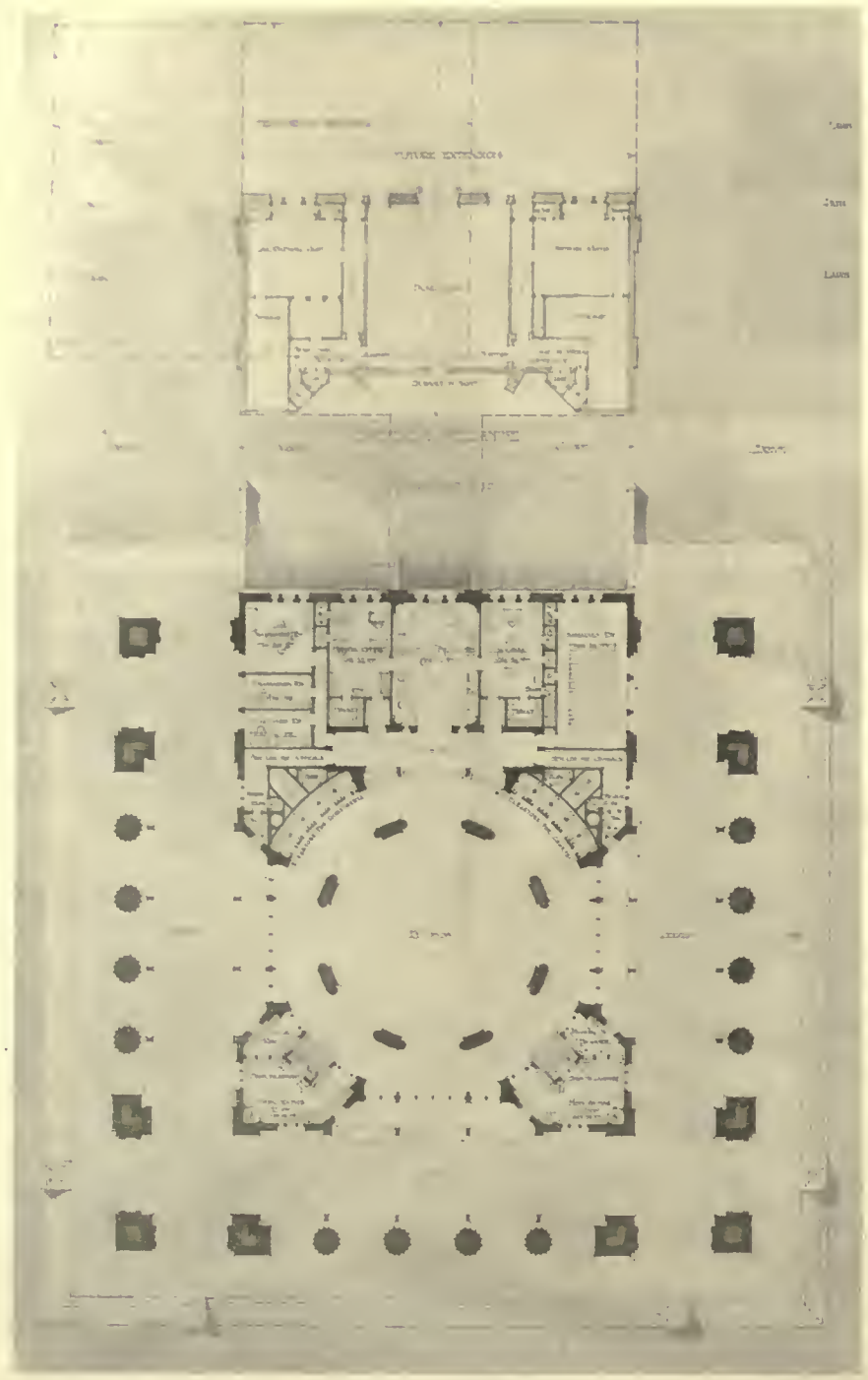


SECTION, AND PLANS OF UPPER FLOORS

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, O.

PALMER, HORNBOSTEL & JONES, ARCHITECTS



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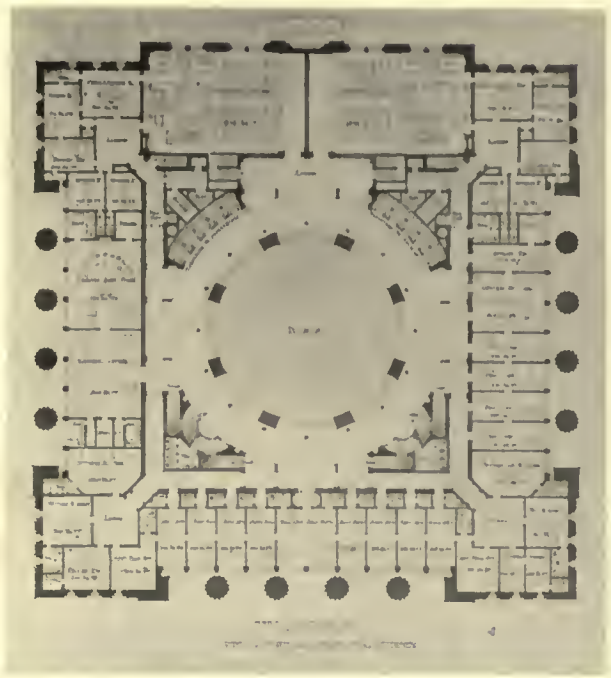

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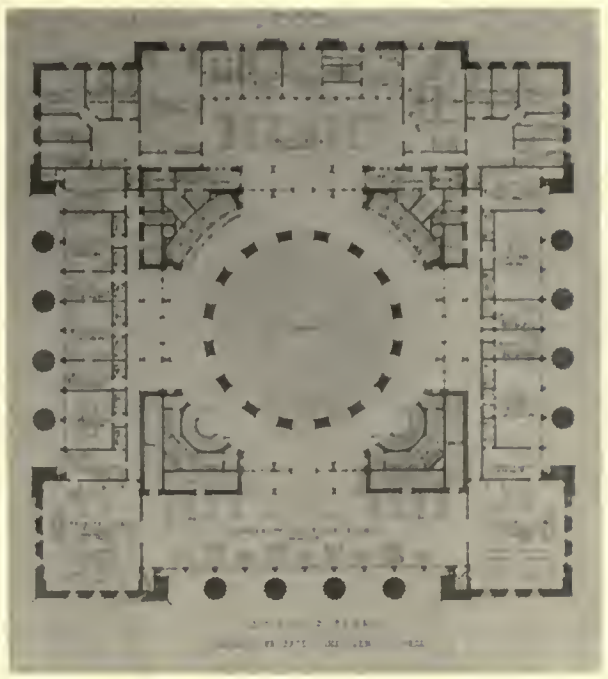

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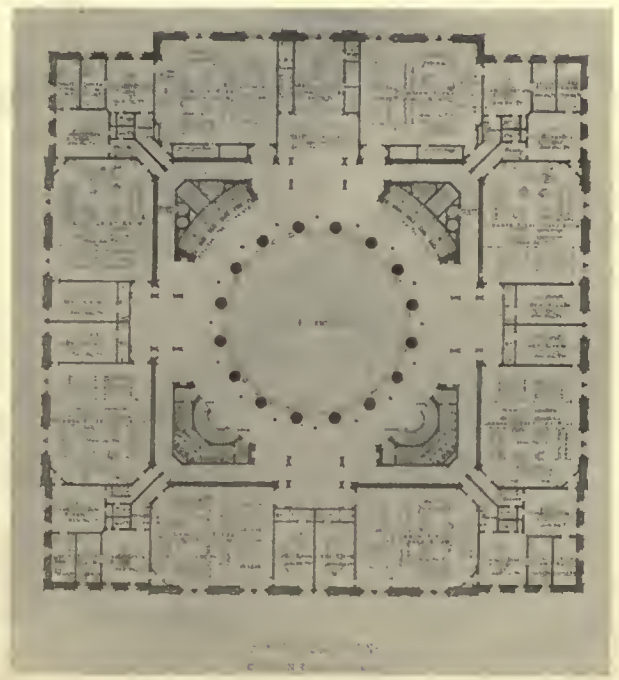

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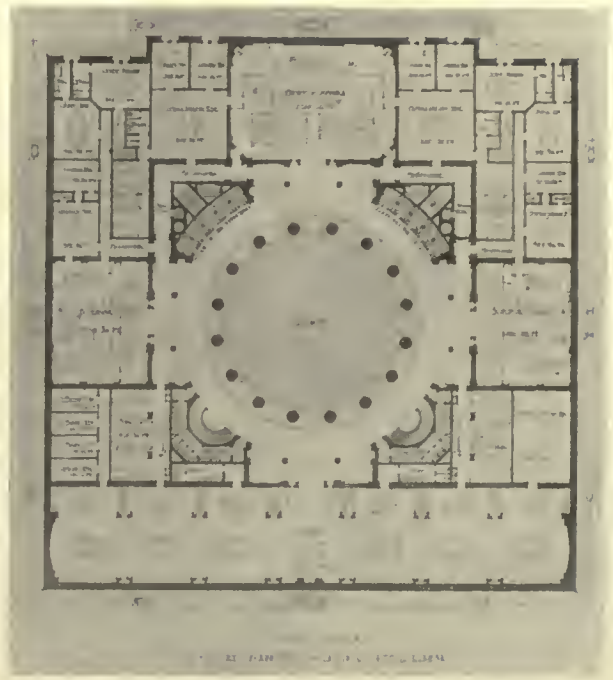


SIXTH FLOOR PLAN

PRINCIPAL FLOOR PLANS

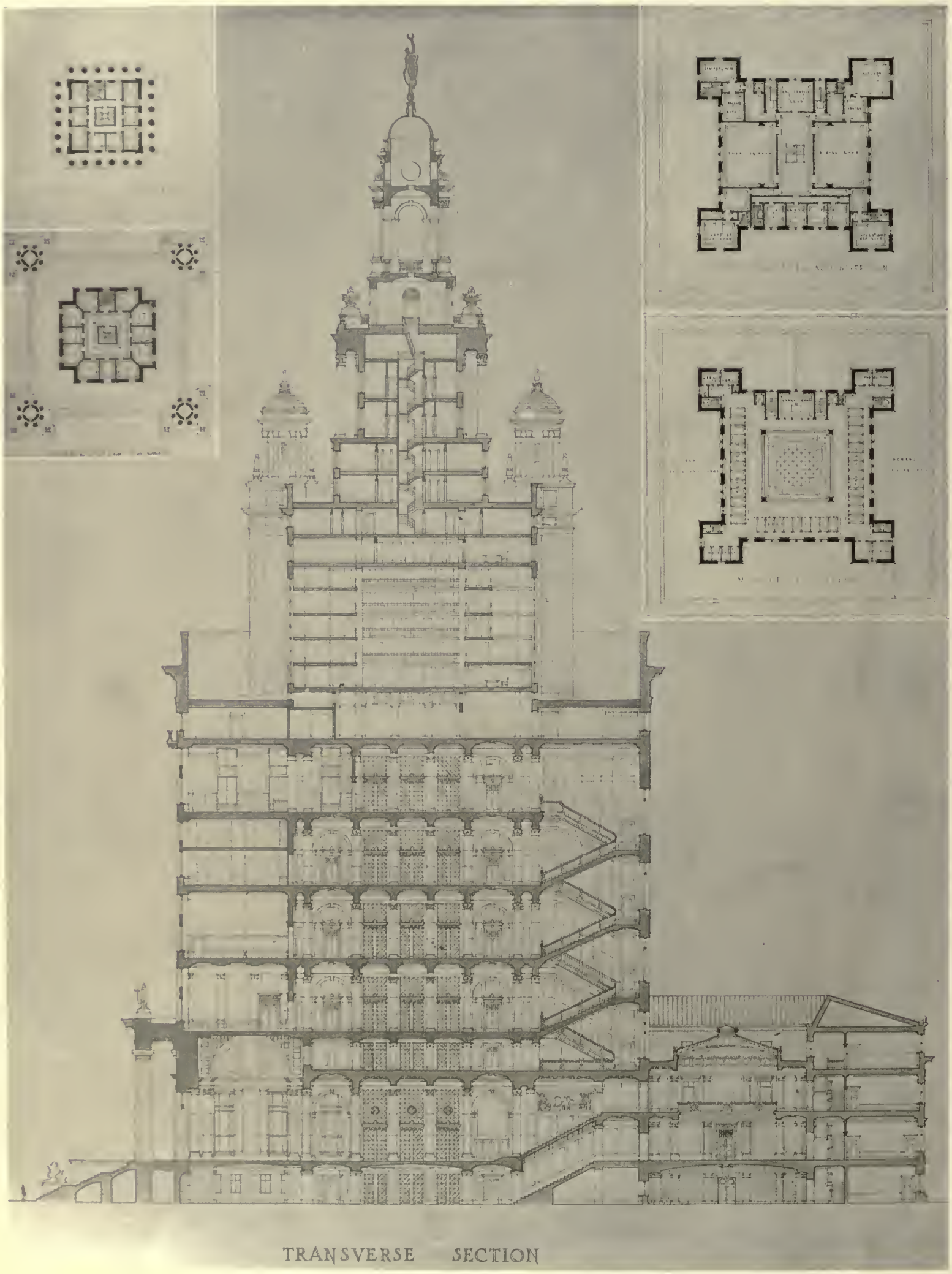
COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, O.

PALMER, HORNBOSTEL & JONES, ARCHITECTS

PRINCIPAL ELEVATION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

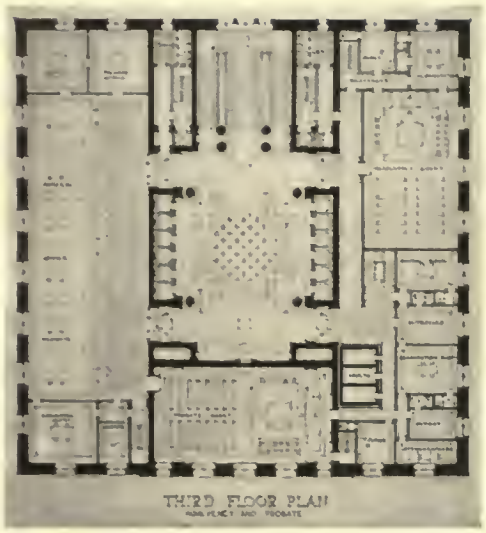
CARRÈRE & HASTINGS, ARCHITECTS

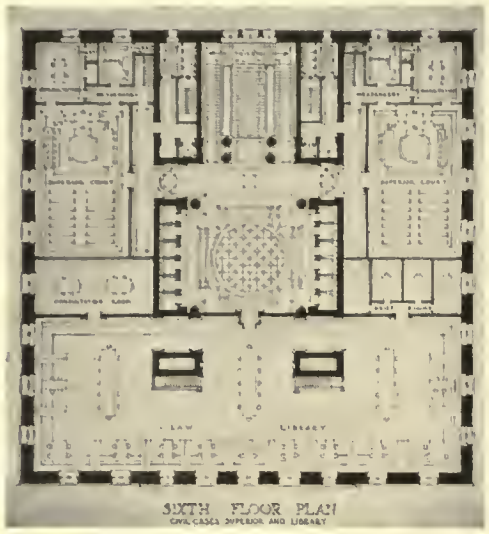


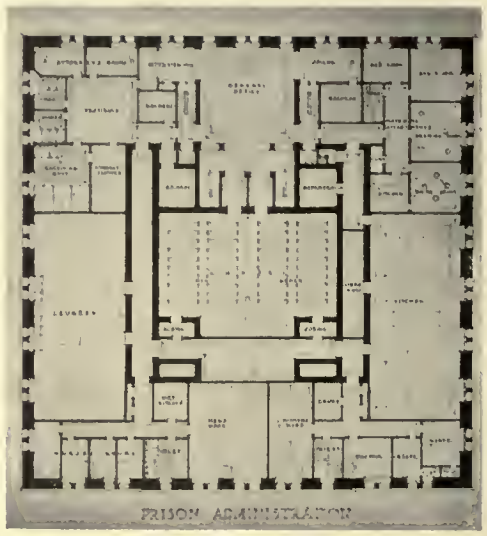
SECTION AND PLANS OF UPPER FLOORS

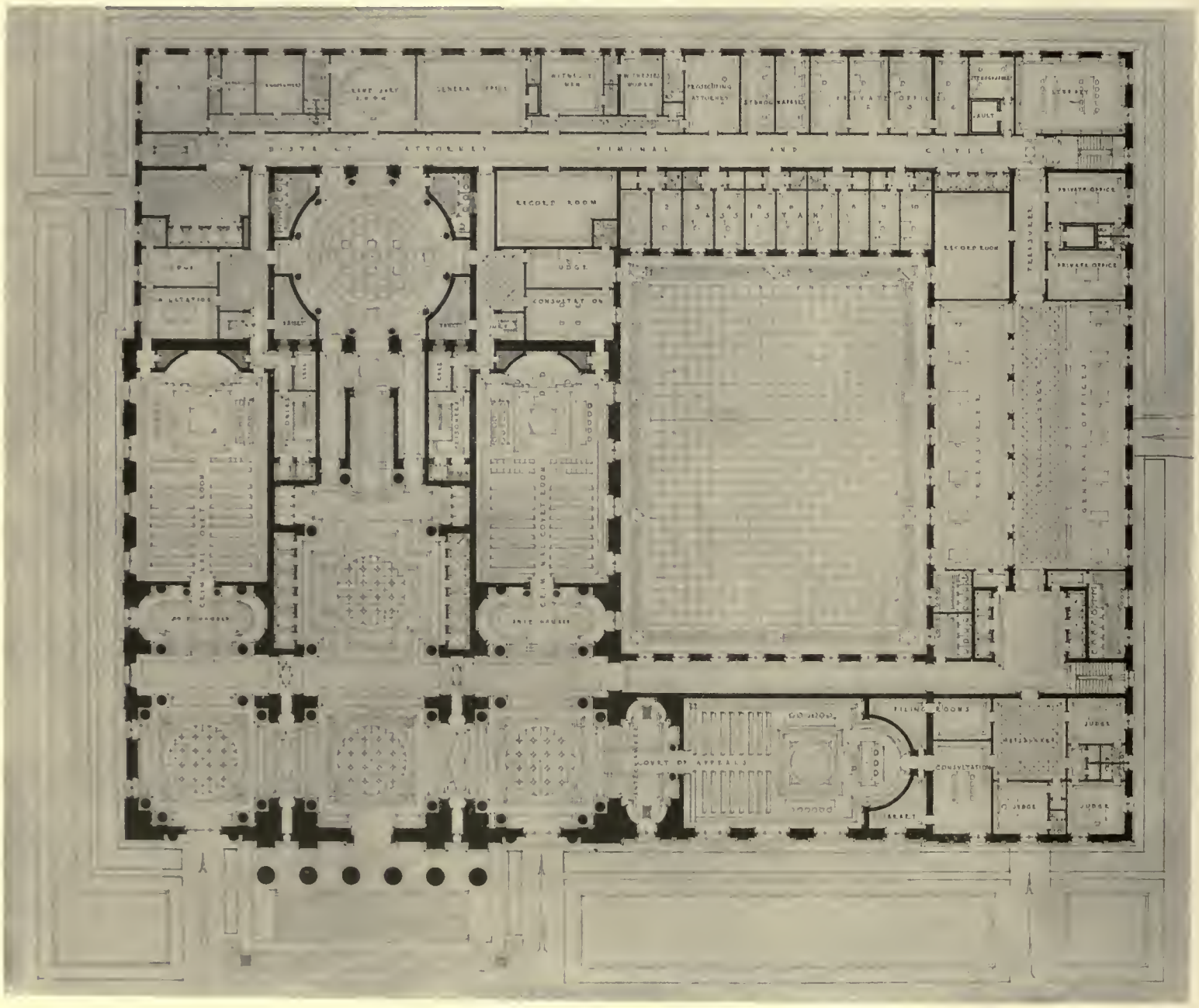
COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

CARRÈRE & HASTINGS, ARCHITECTS







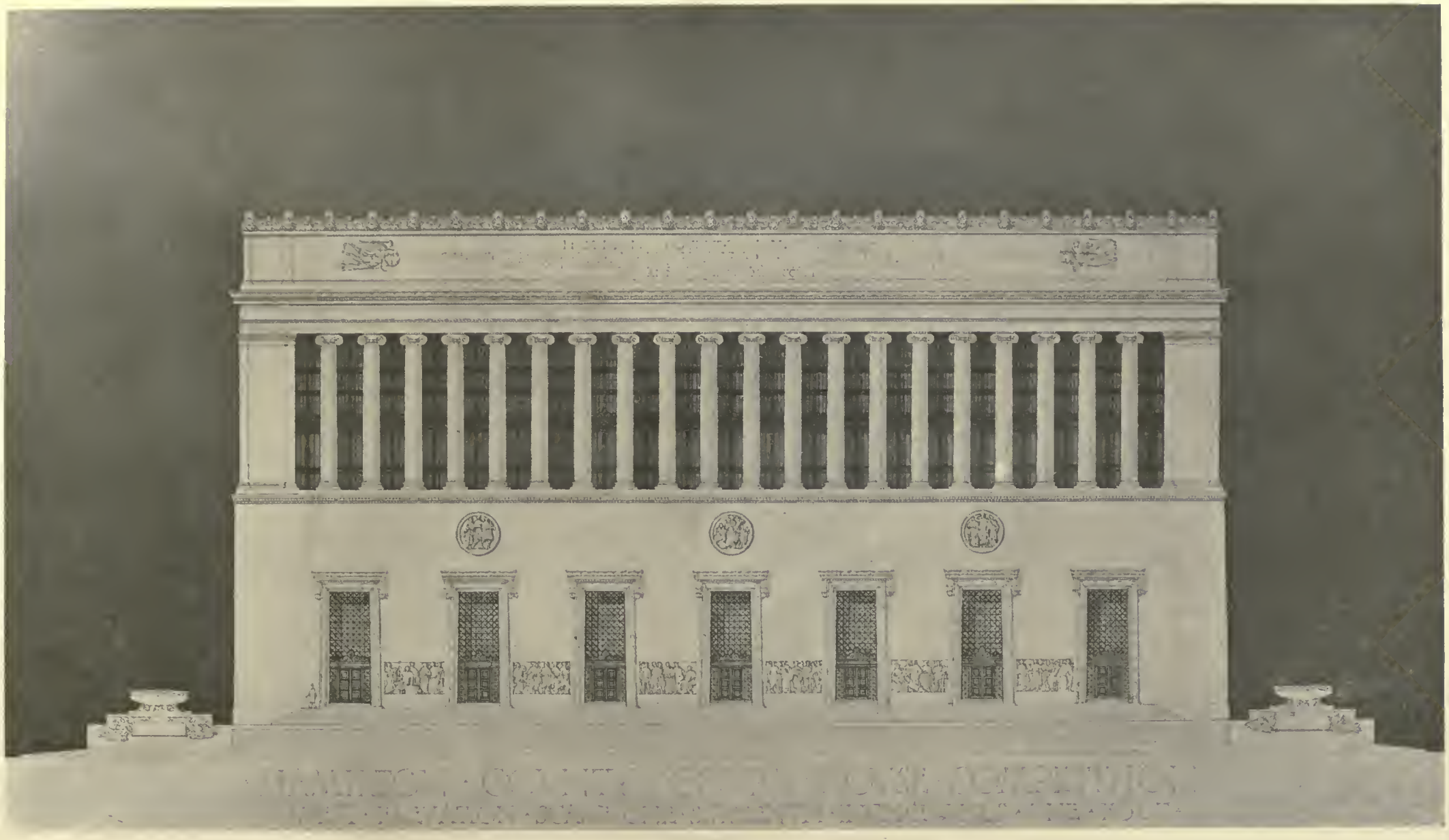


FIRST FLOOR

PRINCIPAL FLOOR PLANS

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

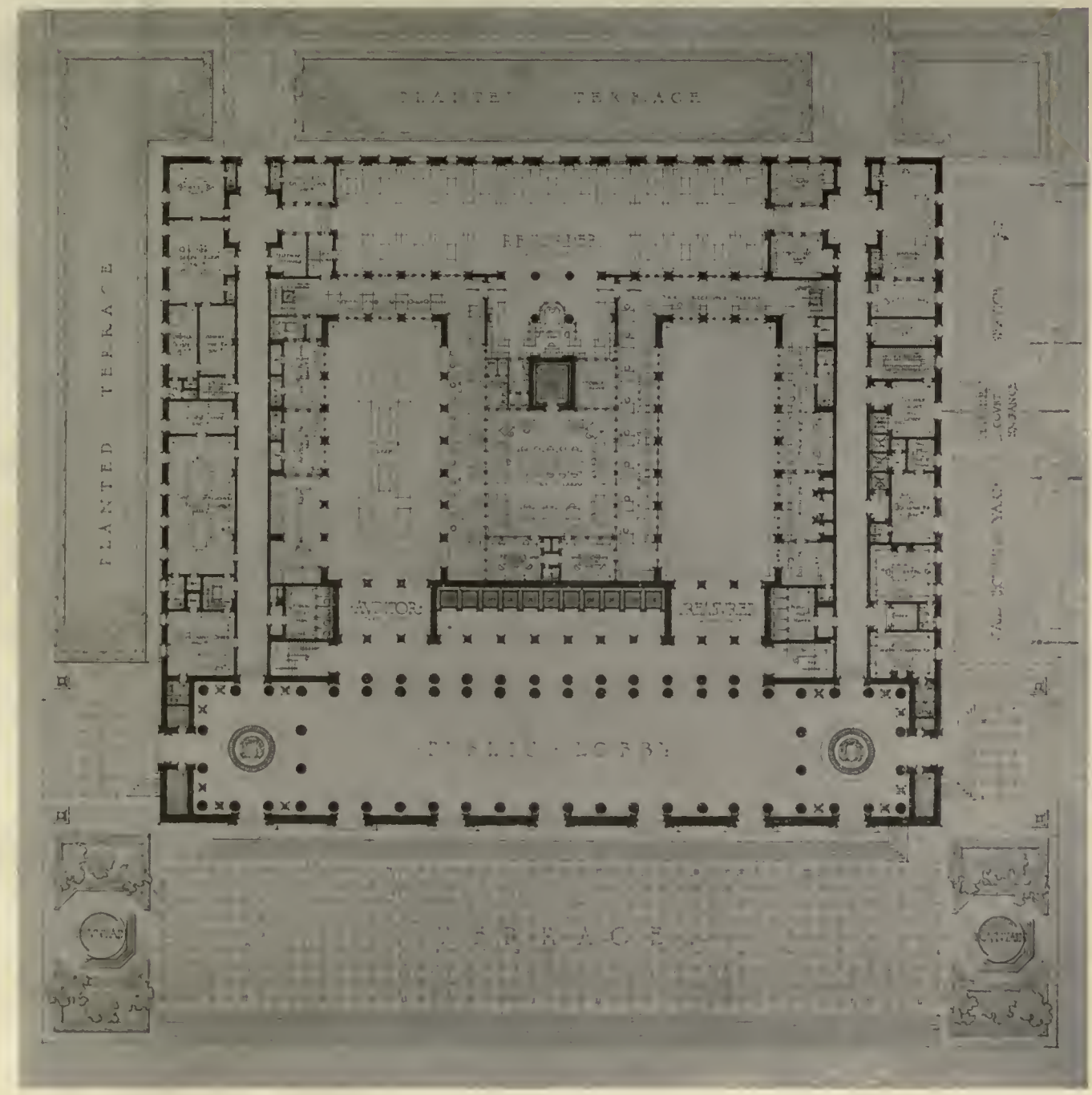
CARRÈRE & HASTINGS, ARCHITECTS



PRINCIPAL ELEVATION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

THE ALLYN COMPANY, ARCHITECTS



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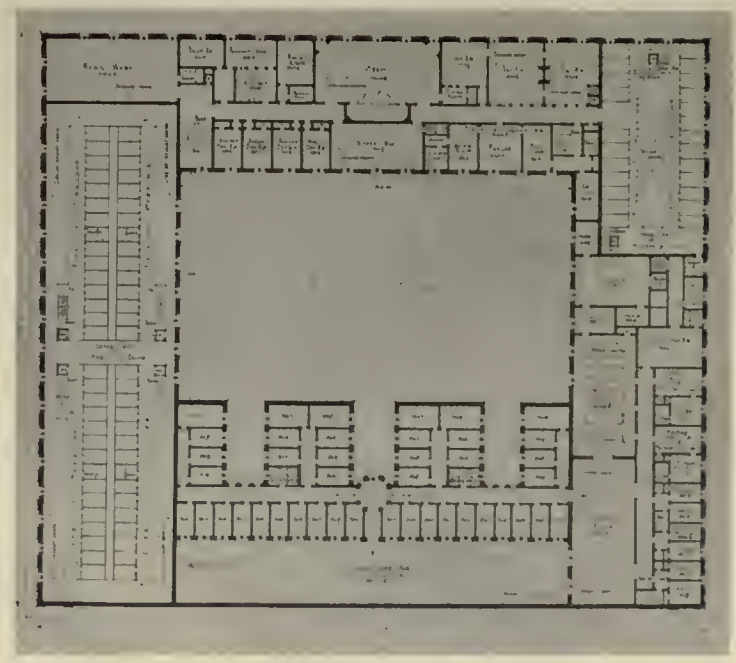

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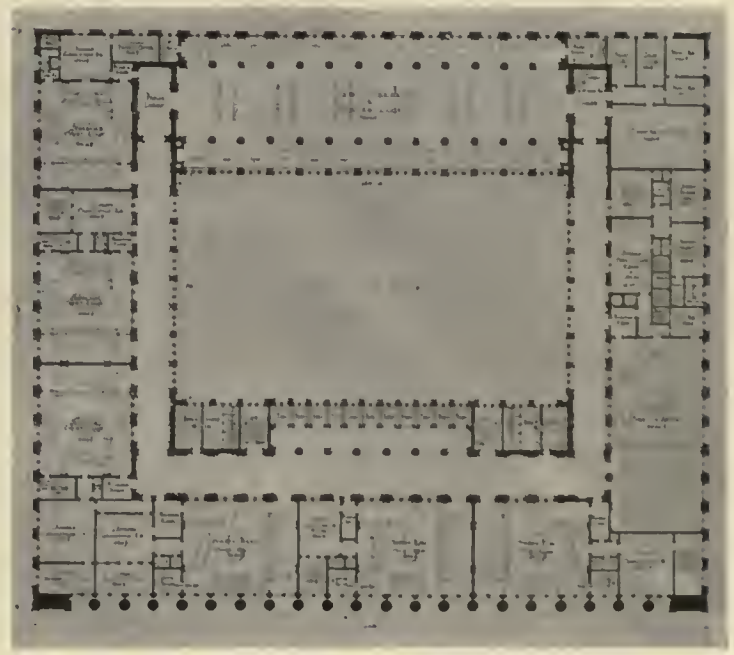
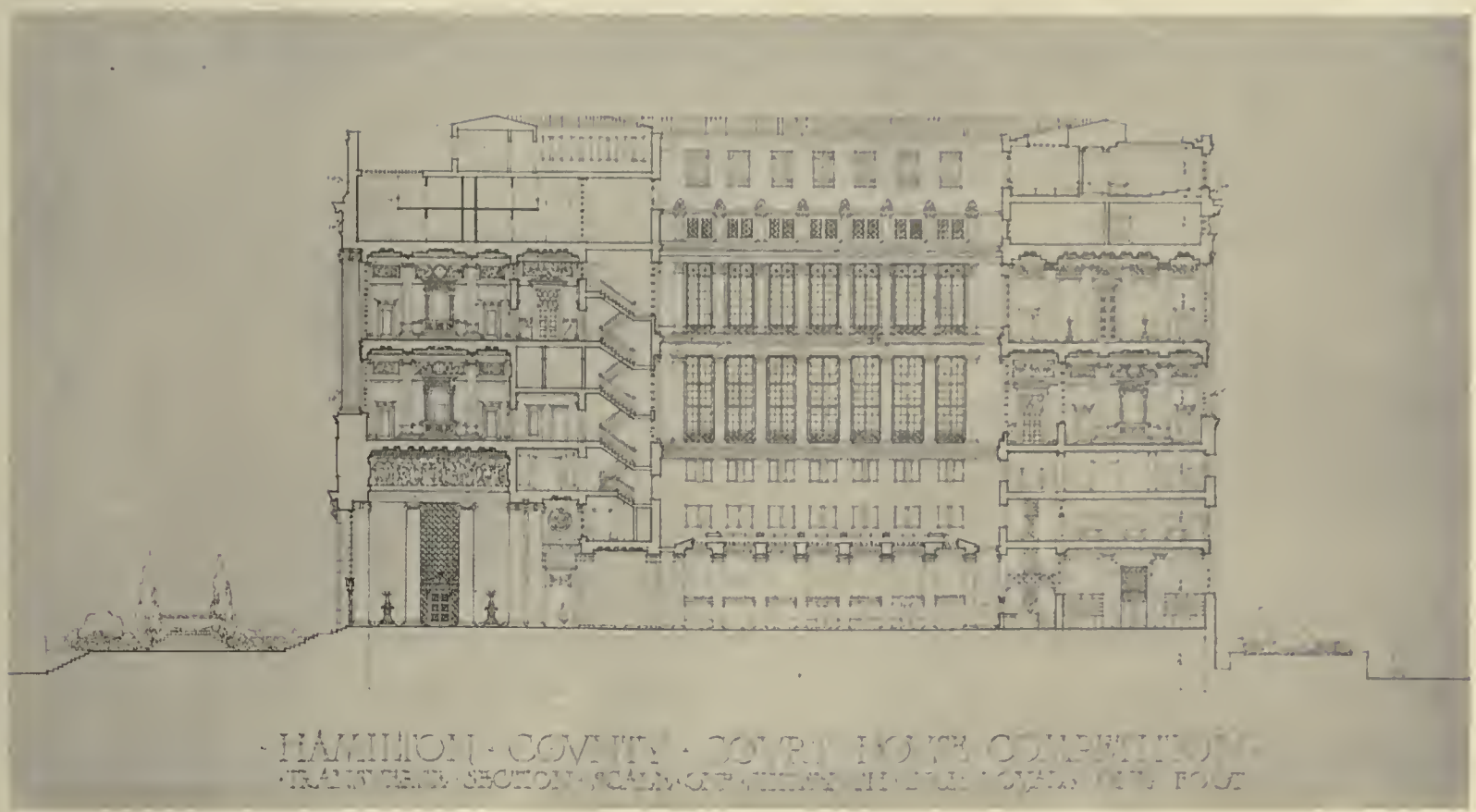


FIFTH FLOOR PLAN

PRINCIPAL FLOOR PLANS

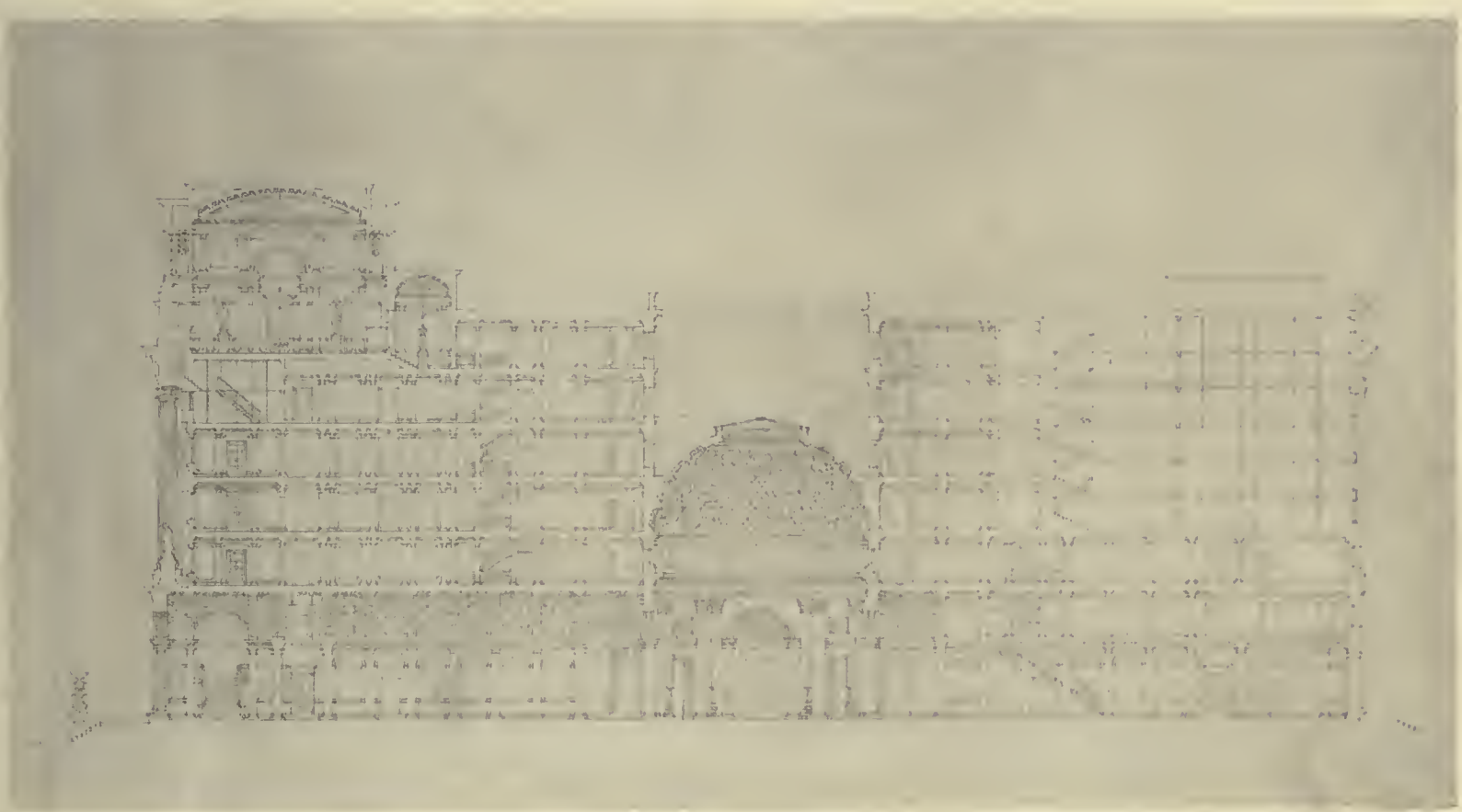
COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI OHIO

THE ALLYN COMPANY, ARCHITECTS



TRANSVERSE SECTION

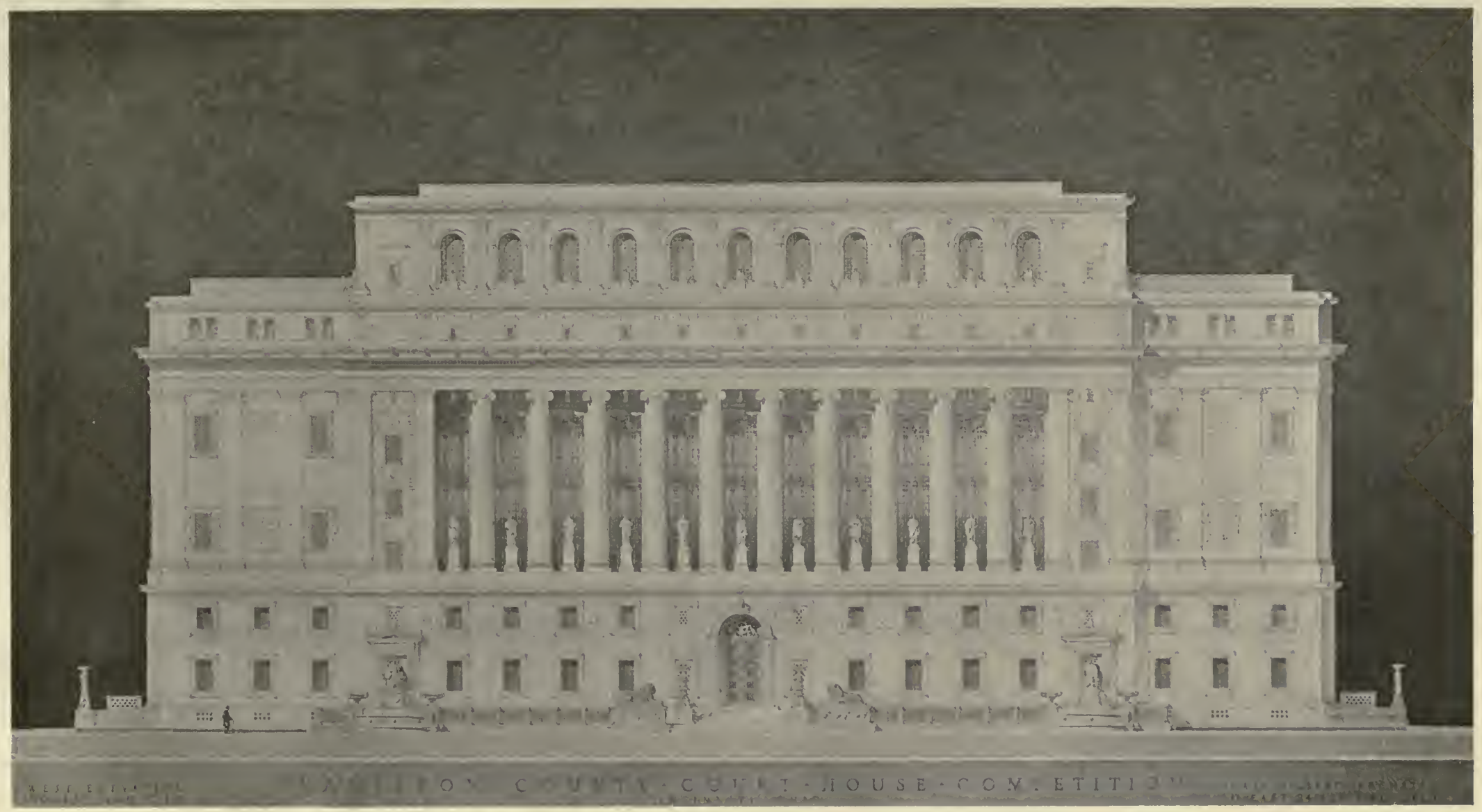
THE ALLYN COMPANY, ARCHITECTS



TRANSVERSE SECTION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

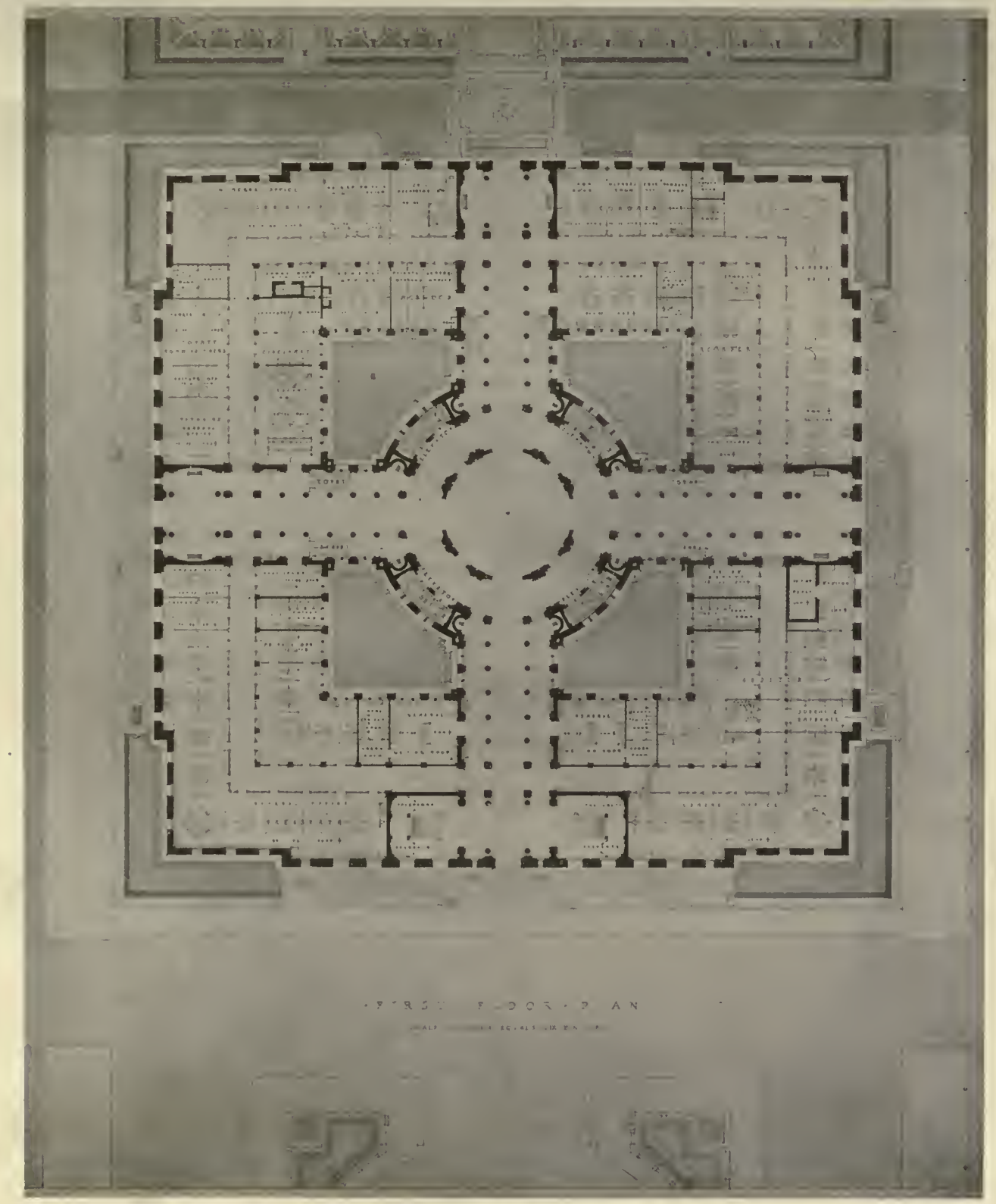
CASS GILBERT, ARCHITECT



PRINCIPAL ELEVATION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

CASS GILBERT, ARCHITECT



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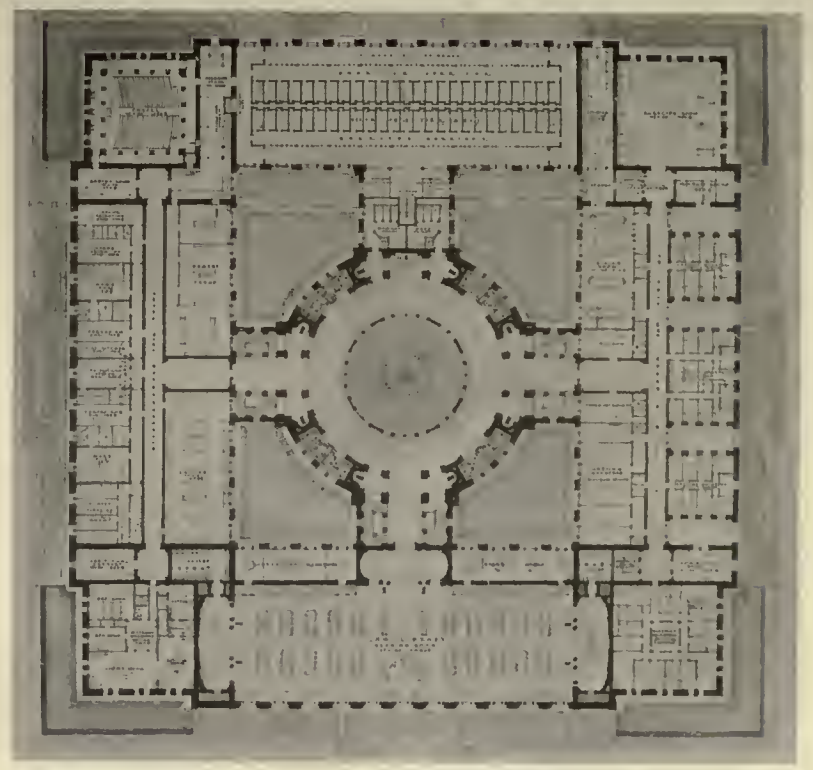

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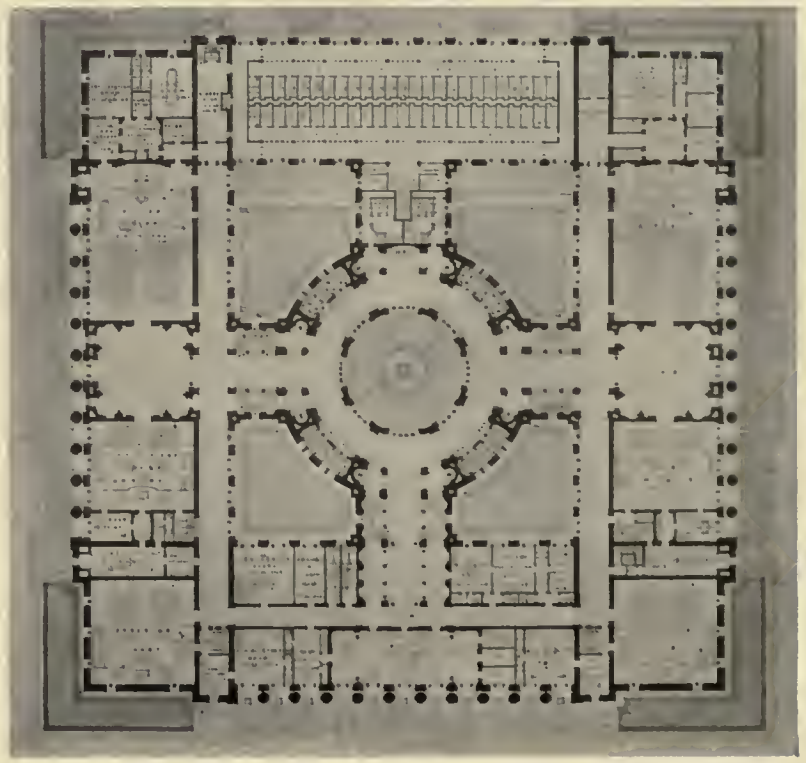


FIFTH FLOOR PLAN

PRINCIPAL FLOOR PLANS

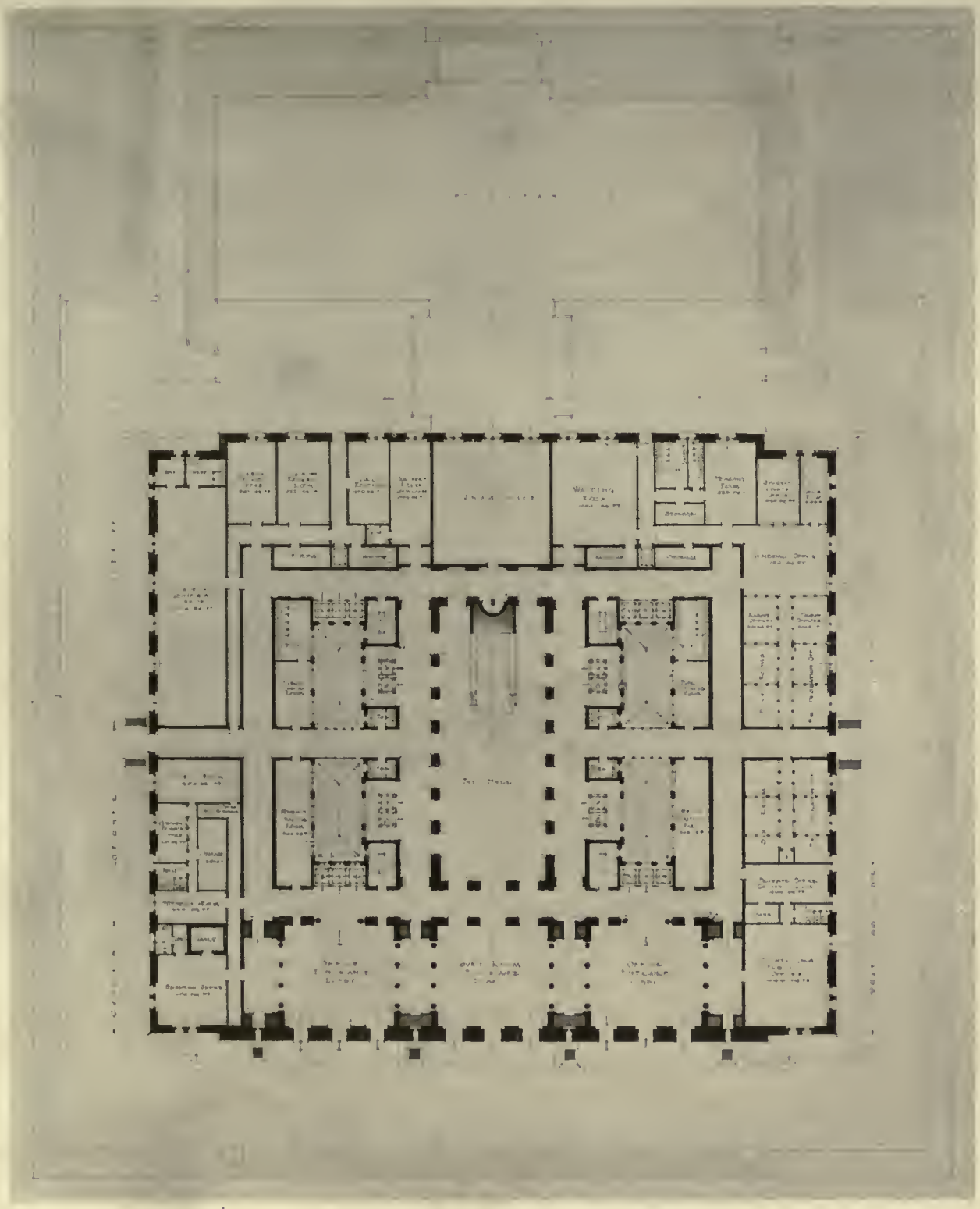
COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO

CASS GILBERT, ARCHITECT

PRINCIPAL ELEVATION

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, O.

JAMES GAMBLE ROGERS, ARCHITECT



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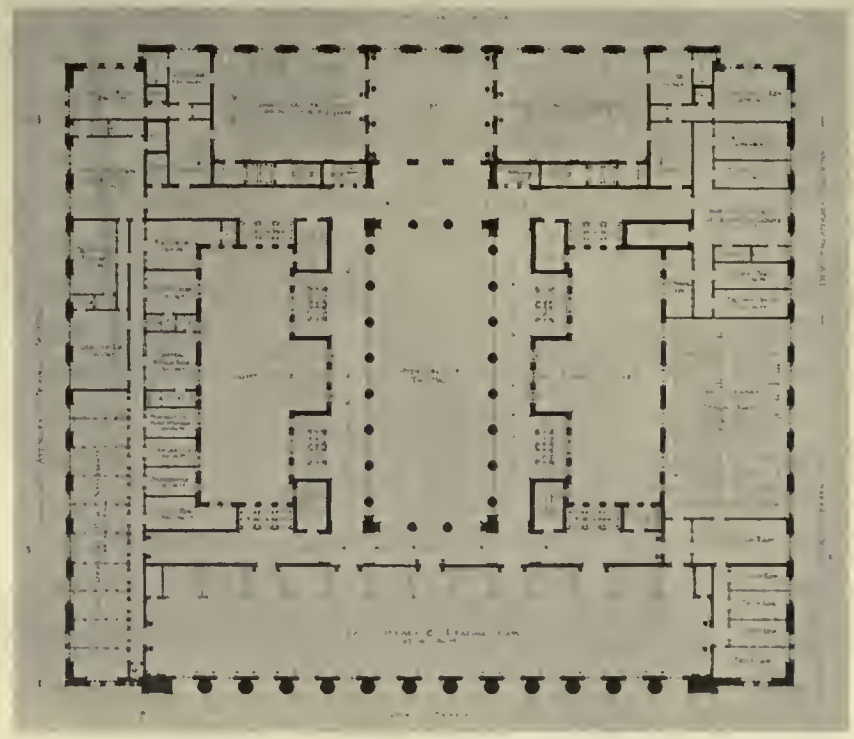

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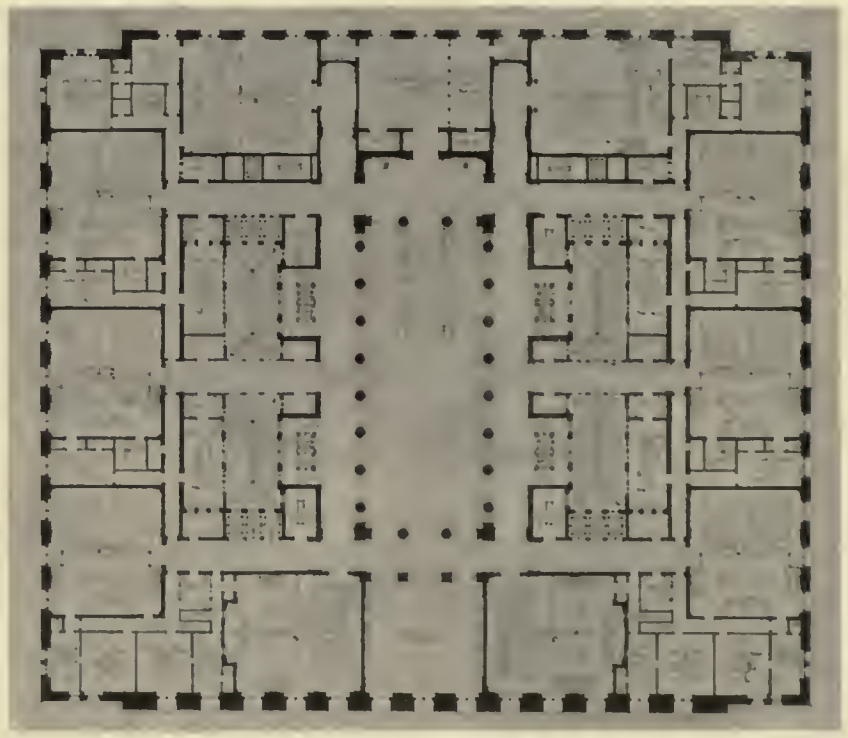

SECOND FLOOR PLAN

PRINCIPAL FLOOR PLANS

COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, O.

JAMES GAMBLE ROGERS, ARCHITECT

PRICE HILL BRANCH, CINCINNATI PUBLIC LIBRARY, CINCINNATI, O.

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ENTRANCE HALL

RESIDENCE FOR WILLIAM H. HARPER, ESQ., MONTGOMERY COUNTY, PA.

McGOODWIN & HAWLEY, ARCHITECTS

also the common practice of using long pieces of rough stone for door and window heads.

"Cliveden" also shows that the façade was the main concern of the designer, for here a plaster treatment of the side walls is seen; and even at "Upsala" we find the random rubble used in the sides and rear. Fortunately, we should not feel at liberty to-day to so strongly discriminate between the treatment of the different elevations of our buildings.

Other interesting examples of the Colonial stonework of Germantown are shown in illustrations No. 6, 7, and 16, the first being The Old Green Tree Inn, in which the stone is laid up with the face almost as it came from the quarry, and in which the pointing is depended upon to a large extent to give the regularity of outline.

The second is the Johnson house, No. 6306 Germantown Avenue, where the surface of the stone has been so dressed, probably with a fine-pointed chisel or "pick," as to give an unusual texture.

Fig. 19. Detail of Stonework and Front Door, "Graeme Park"

The third is the Billmyer house, built about 1727, on the horse-block in front of which, as tradition has it, General Washington stood while watching the progress of the battle at the Chew house. The illustration is interesting as showing in what extreme lengths the local stone may be obtained: the stone near the sidewalk in the porch wall is eight feet six inches long and but five inches high.

The pointing of the stonework of the Billmyer porch is doubtless comparatively new, though that of the main wall may well be the original. In this, as in the case of many of the old buildings, it is difficult to determine whether the pointing has been renewed. In most instances the latter is probably the case; but as it has been done in apparently the same manner as the old, the general effect of the original work has been retained. In each of the four examples last referred to the pointing is of the double-edge fillet type,

Fig. 20. North Front, "Graeme Park," Montgomery County. Residence of Sir William Keith, built 1728

apparently very popular in former days for the more carefully executed work.

Any article on local stonework would be incomplete without reference to the very unusual old Church of St. James, at 69th Street and Woodland Avenue. Here the stone is laid much the same as in the foregoing examples of rough rubble; except the joints are unusually wide and embellished by the insertion of small stones (Fig. 14), giving an interesting effect which might prove monotonous if used to any extent. Fortunately, this has not been done; and this church was supposed to be the only example of this kind of work, until, during the just completed restoration of Congress Hall, a similar treatment of the joints was found in several places in the foundation-walls, built in 1787. The illustration (Fig. 15), taken with considerable difficulty, somewhat imperfectly shows the fanciful treatment of these foundations.

In the territory contiguous to Philadelphia are innumerable interesting stone buildings, but few more quaint and charming than St. David's at Radnor (Fig. 18), built in 1713. The stonework here does not vary materially from Germantown work, except that it is somewhat more block-like and therefore perhaps loses some of the structural effect of the long, flat stones common in Germantown. The quaint outside stairway (Fig. 17), with its treads of roughly shaped local stone, could not be in more charming harmony with the structure of which it is a part.

North of Philadelphia, near Horsham, Montgomery County, is an interesting old building, "Graeme Park" (Fig. 20), built in 1728, by Sir William Keith, when Deputy Governor of the Province. This local red sandstone comes from the quarry in short blocks, best shown in Fig. 19. The writer differs from some critics, in believing it one of the poorest examples of local Colonial stonework. The stone shapes are unfortunate; though they could have been cut and used as at Bibsworth, England, by Mr. E. Guy Dawber (Fig. 22). Further, the rest of the house, while open to view from all sides, is of carelessly laid rubble (Fig. 21), which, despite the builder's intent, is better than the front, having the texture and sparkle that it lacks. Elaborate interior detail shows that economy was not an object; and we may well leave this period with the recollection that mediocrity may exist in old, as easily as it may occur in new, work.

Fig. 21. South, or Rear, of "Graeme Park," Montgomery County, Pa.

Fig. 22. House at Bibsworth, Worcestershire, England
E. Guy Dawber, Architect

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PLATES

PLATES LXXXII.— LXXXIV.— COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO (ELEVATION, SECTION, AND PLANS) — PALMER, HORNBOSTEL & JONES, ARCHITECTS.

PLATES LXXXV.— LXXXVII.— COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO (ELEVATION, SECTION, AND PLANS) — CARRÈRE & HASTINGS, ARCHITECTS.

PLATES LXXXVIII. — XC. — COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO (ELEVATION, SECTION, AND PLANS) — THE ALLYN COMPANY, ARCHITECTS.

PLATES XC.— XCII.— COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO (ELEVATION, SECTION, AND PLANS) — CASS GILBERT, ARCHITECT.

PLATES XCIII., XCIV.— COMPETITION FOR THE HAMILTON COUNTY COURT-HOUSE, CINCINNATI, OHIO (ELEVATION AND PLANS)— JAMES GAMBLE ROGERS, ARCHITECT.

UPON October 25 of this year there occurred in Philadelphia a rededication of old Congress Hall, which stands on the southeast corner of Sixth and Chestnut Streets, west of Independence Hall. This portion of the Independence Hall group was begun in 1787 and finished in 1789. Immediately on its completion, on March 4 of that year, the Philadelphia Assembly tendered the building as a temporary home for the Colonial Congress. On December 6, 1790, the third session of the First Congress met in this hall; and it was used by them until May 14, 1800, at which time the seat of Government was removed — as had been previously determined in New York — to the banks of the Potomac at Washington. George Washington was inaugurated as President of the United States in this hall on March 4, 1793; and in it he also delivered his farewell address. John Adams was inaugurated as the second President of the United States, and Thomas Jefferson as Vice-President, within these same walls. With these historic and patriotic associations, it was easy for public enthusiasm to be aroused, once the need of restoring the building was shown; and there gathered to aid in the rededication of this historic structure the President of the United States, members of the Cabinet and Supreme Court, the Speaker of the House, Senators, Congressmen, and Diplomats. What has appeared in the public press proves the patriotic importance of the occasion; but it is further pregnant in its suggestion of those other possibilities waiting the directing hand of the architect in preserving our historic edifices and patriotic antiquities, as well as in the national and civic life of this country.

In Philadelphia, the Institute Chapter first proved its sincerity and enthusiasm by creating a committee of architects, who have worked enthusiastically — *and without pay!* — in laborious research and study to determine how they could reproduce, with historic accuracy, the original appearance of Congress Hall. Enthusiasm was worthily aroused in restoring so distinctive an example of early Colonial architecture, and safeguarding the manner of that restoration so that the completed building would represent, with perfect simplicity and taste, its period and type. The evils committed in the name of "restoration" are already found in Independence Hall — particularly in the second story, where are perpetuated all the debased qualities of the fussy, niggling, pseudo-Colonial style extant at the time of *its* "restoration," some twenty odd years ago! Before presenting Congress Hall to the public as an example of the dignified refinement and architectural beauty of the Colonial periods, the architects of that city could well make it their duty to see maintained those considerations for purity of line, effectiveness of composition of molding, strength and virility of character, and perfect taste in proportion that only the best of the Colonial work provides. Indeed, properly to educate the public of America to an appreciation of the best architectural standards, it is *absolutely essential* for these standards to be continually upheld. If the Philadelphia Chapter can continue their good work by restoring the old City Hall — at the other end of the Independence Hall group — they can then do no better than to strip the weak moldings, architraves, and panelings from the upper story of Independence Hall and "re-restore" it by replacing them with fittings adequately reproducing the spirit of old work!

IN thus assisting to honor an historic landmark, the Philadelphia Chapter has succeeded in honoring itself; for it is seldom that a restoration of this sort receives so much public attention, and equally rarely that just tribute is paid to the disinterested assistance rendered by the architectural profession, or its representative societies. The Philadelphia Chapter and its members have received such recognition in their locality as should help them in the future to raise standards of public improvements in their community; if only through the contact brought about between Chapter members, city officials, and politicians. The association of Architect with Government Official should bring both to better understand each other; and the latter, especially, to appreciate the assistance the trained architect can render in forwarding those community benefits only economically to be obtained through such training as is represented in architecture, engineering, and the other learned professions.

Finally, and more than anything else, the occasion redounds to the credit of the Philadelphia Chapter; which has again proven its possession of a spirit of coöperation and ability to "get together" over matters of common interest, that unfortunately does not always obtain elsewhere in our American cities, even within the American Institute itself! If it can cause architects in other sections to abandon local and personal jealousies in working for a common interest such as this, and imbue them with the knowledge that their efforts, in combination, can meet with success, the benefit will rebound not only upon the profession itself, but also upon the communities in which they live and work — and, we will venture to predict, will probably before long even show itself in affecting the now seemingly unassailable position of the National Government itself!

ONE instructive lesson is to be drawn from the success of the Philadelphia Chapter in impressing its city officials with its disinterested sincerity and real desire to improve the community. Philadelphia has succeeded with the members of the City Government, the public, and the press, where the American Institute of Architects has thus far failed in obtaining the coöperation of the Government at Washington,— whereas the same means should be adaptable on a larger scale to making effective the Institute's real desire to raise Government standards of architecture in America.

Chapters in other cities — such as Boston — have had opportunities similar to Philadelphia; but so far as it is recalled at the moment, no other Institute Chapter has ever before offered its services in so entirely disinterested a fashion: with no expectation of financial benefit for any of its members, and with no desire of providing a "job" for one of its officers. There are unfortunately in mind too many occasions when Chapter officers have eventually accepted work secured through their official capacities; and there are other, and perhaps quite as conspicuous, instances where members of committees appointed to deal with problems of civic reorganization or city planning have emerged with lucrative commissions carefully buttoned inside their breast pockets!

Current Periodicals

A Review of the Recent American And Foreign Architectural Publications

(From "The American Architect")

Interior, Shubert Theater, New York
Henry B. Herts, Architect

(From "Architecture")

Interior, Shubert Theater, New York
Henry B. Herts, Architect

(From "Architecture")

Interior, Booth Theater, New York
Henry B. Herts, Architect

(From "Architecture")

Interior, Booth Theater, New York
Henry B. Herts, Architect

BEING easily the best and most varied issue to be here reviewed, *Architecture* has this month won its way to the head of these columns, although the November *Brickbuilder* finishes a close second in the monthly race.

The first-named magazine, for November, illustrates an attractive plaster house at South Orange, by Davis, McGrath & Kiessling, with several simple interiors; a small library at Great Barrington, by Blanchard & Barnes, that presents a commendable, attractive, and successful combination of Colonial composition and Georgian detail; a pseudo-Renaissance office building on Old Slip and Water Street, that would have been twice as attractive if better photographed and printed; illustrations of the Shubert and Booth Theaters, New York (we show both interiors; and one exterior, as it sufficiently well illustrates both!); and some general views of the Montefiore Home for Invalids. The First National Bank Building at Richmond, Va., is another variation of the now popular elements first — and best — applied by McKim, Mead & White in the down-town Knickerbocker Bank, for the first story; and, in the upper stories, on some of their business buildings on Fifth Avenue. A small brick house at Hartford, by Smith & Bassette, has some attractive qualities, against which the over-heavy cornice and over-large hood present important militating elements.

(From "Architecture")

Exterior, Booth Theater, New York
Henry B. Herts, Architect

(From "The American Architect")

West Side, Graduate College, Princeton University
Cram, Goodhue & Ferguson, Architects

The Brickbuilder opens a dissertation on "Mouldings," by Aymar Embury, 2d, and continues the "Lighting of Buildings," "Architectural Offices," and a "Discussion of the Quantity System of Estimating." The plates include McKim, Mead & White's rather bald auditorium for Vassar College, in a reserved and attenuated form of Virginia and Maryland Colonial; drawings of a Philadelphia Branch Library, by Albert Kelsey; a nice brick Gothic Library at New Haven, by Delano & Aldrich; a newspaper office building at St. Joseph, by Eckel & Aldrich; another of Mr. Atterbury's pseudo-picturesque and rambling brick dwellings on Long Island; a small and conventional English Renaissance House at Wilmington, by Charles Barton Keen; and a house near Chicago, by Nimmons & Fellows.

The November *Architectural Record* is devoted substantially to a *post-completion* illustration of the Pan-American Union at Washington, by Kelsey & Cret. This building (then known as the Bureau of American Republics) was first shown to the profession by the working drawings published in THE ARCHITECTURAL REVIEW for February, 1908. This new and detailed illustration of the scheme from studies, sketches, and photographs of

(From "The American Architect")

North Side of Quadrangle, Graduate College, Princeton University
Cram, Goodhue & Ferguson, Architects

(From "The American Architect")

West Side of Quadrangle, Graduate College, Princeton University
Cram, Goodhue & Ferguson, Architects

(From "The Brickbuilder")

Day Missions Library, Yale University
Delano & Aldrich, Architects

(From "The Brickbuilder")

St. Joseph News Press Building, St. Joseph, Mo.
Eckel & Aldrich, Architects

(From "The National Architect")

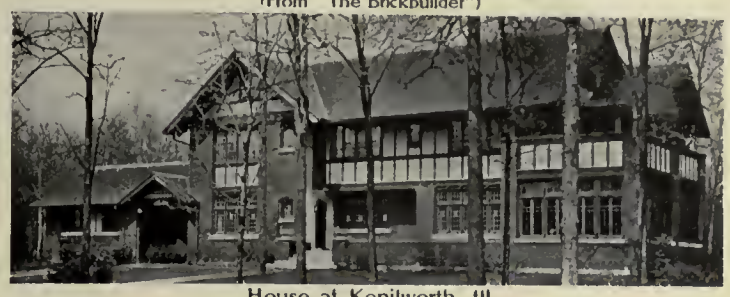
Residence at Milwaukee, Wis.
Brust, Philipp & Heimerl, Architects

sculpture, etc., quite justifies its exhaustive republication at this time; if only for those distinctive details, based on Aztec, Maya, or other Central American motives, particularly evident in the patio floor and the fountain and pool. It is only to be regretted that this same appropriate character of detail is not also here shown already carried out, with entire consistency, throughout; those parts still palpably over-French in manner, or conventional in pattern — such as some of the lamp standards or baluster forms — appearing all the more discordant. This building nevertheless remains one of our most virile instances of "American" architecture! "The Textile Origins in Architecture" (with Egyptian and Assyrian pictures) and an article on "Coöperative Group Planning," illustrating houses at Brentmoor Park, St. Louis, "are also included."

The American Architect, October 29, prints another instalment of Mr. Koester's "City Planning" series, with illustrations of Berlin, Vienna, and Budapest street-railway stations. The plates show a stolid brick "model-tenement" façade; and two architects' houses,— one in plaster, with an over-pressingly evident Spanish tile roof, and another, at Hastings-on-Hudson, with unstructural and nervously thin timber-work decoration applied at all sorts and kinds of angles in the gables and ends.

November 5 also includes the Montefiore Home for Chronic Invalids, with photographs of details; and November 12 contains an article on "Old-Time Brickwork," and several plates of work by J. W. Donohue, from among which the brick Gothic Church at Winchendon and the North Italian brick church with a campanile at Northampton are of interest; a very "high-waisted" and "low-browed" house near Atlanta, Ga.; and a very dropsical example of the gambrel Colonial type at Montclair, N. J. As usual, various inaccuracies occur in the "Architectural Index," with its frequent references to "The Brick*layer*" (*sic*) most prominent among them!

(From "The Brickbuilder")



House at Kenilworth, Ill.
Nimmons & Fellows, Architects

(From "The Brickbuilder")

House at Southampton, L. I., N. Y.
Grosvenor Atterbury, Architect

(From "Architecture")

House at Hartford, Conn.
Smith & Bassette, Architects

(From "Architecture")

November 19 has a leading editorial on "The Architectural Treatment of Concrete Surfaces," logically accompanied by pictures of various railroad-stations, switch-towers, etc., which illustrations extend into the plates, along with the exteriors and interiors of the newest "Shubert Theater"— this one, at last, in New York City! Unfortunately, the so-called "sgraffito" panels on the exterior are largely produced by paint, rather than by more permanent method.

On November 26 a showing of Cram, Goodhue & Ferguson's extended Graduate College at Princeton is attempted, without obtaining adequate photographs or even a plan for reproduction; for lack of which these unrelated pictures are entirely lacking in interest to the architect, other than of mere detail, as it is impossible to obtain any comprehensive idea of the group as a whole; and these plates are then so badly printed that even their detail is obscured, by black shadows or — on lighted surfaces — an entire lack of them. Judging from these illustrations, the most originally treated parts of the group are the screen and roof of "The Great Hall."

The Western Architect for November reproduces one of Mr. Perkins' Chicago schoolhouses, reproduced in these columns when first published; a Chicago apartment-house; and an El Paso hotel of a crudeness of handling and proportioning of detail that should render it *hors concours* editorially from

(From "The Brickbuilder")

Auditorium Building, Vassar College, Poughkeepsie, N. Y.
McKim, Mead & White, Architects

First National Bank, Richmond, Va.
Clinton & Russell & A. C. Bossom, Archts.

(From "Architecture")

Mason Library, Great Barrington, Mass.
Blanchard & Barnes, Architects

(From "Architecture")

Administration Building and West Side

Tuberculosis Pavilion on South Front

Montefiore Home for Chronic Invalids, New York
A. W. Brunner and Buchman & Fox, Architects
(From "Construction")

approval in even a Western magazine; followed by several other plates similarly lacking in interest, with the possible exception of the shop-building at La Crosse, Wis.

The National Architect publishes a perspective of a new Philadelphia hotel; seven plates of the over-illustrated Bank of Toronto; a small Milwaukee house, by Brust, Philipp & Heimerl; and two views of Wraxall Manor in England. The November issue of *Construction* illustrates Darling & Pearson's Toronto General Hospital, of which we give a general view, taken from a back corner of the block.

General View, Toronto General Hospital, Toronto, Can.
Darling & Pearson, Architects

The Journal of the American Institute for November appears in simplified cover-design, saving two printings and lacking the characteristic refinement that has given distinction to preceding issues. The seal is now simplified and strengthened to a degree that appears coarse and crude, in comparison with preceding uses. Inside is printed "An Economic Ideal in Home-Building," and Mr. Isham's address to the Rhode Island Chapter — of importance from being along a line of awakened interest within the profession that includes both architect and draftsman. The usual miscellaneous notes follow.

The Architects' and Builders' Journal for October 29 shows Lancaster and Rickards' rather over-ornate Deptford Town Hall; November 5, the usual plates of Current Architecture and an article by Mr. Reginald Blomfield on "The Outlook of Architecture." November 12 includes Sir Ashton Webb's new Buckingham Palace façade, Mr. James Miller's Extension to the Institution of Mechanical Engineers, Westminster, and, in the text, description and illustration of Professor Berg's Centennial Hall, Breslau, illustrated on our Publishers' Page. On November 19 are published details of the new British Museum and an article on the late Mr. John Belcher, from which we select a picture that nearly resembles some "modern art" German work.

The Builder (October 31) contains several English schoolhouses; and on November 7 is given to modern English architectural sculpture, with many illustrations distinctly unarchitectural in character. The second premiated design in the High Wycombe Town-Planning Competition indicates the influence of the geometrical motives of the Canberra plan. The editors also appear, on November 14, to have accepted seriously an "invented and patented (*sic*) style" of American architecture! This issue contains the Middlesex Guildhall, Westminster; the new front to Buckingham Palace; and final designs for the Blue Coat School at Birmingham; November 21 has articles on "Bronze Doors" and "Otto Wagner;" and November 28 describes the Courtyard reliefs of the Hotel Bourgthéroulde at Rouen and a "cheap cottage," which, at a cost of $550, covers an area of 468 square feet and has cubical contents of 3,536 feet.

(From "The Builders' Journal," London)

Chartered Accountants' Inst., London
The Late John Belcher, Architect

(From "The Builders' Journal," London)

Deptford Town Hall
Lancaster & Rickards, Architects

(From "The Builder," London)

Selected Design, New Blue Coat School, Birmingham
J. L. Ball, Architect

A leading article on "The Ghent Town Planning Exposition" appears in the July quarterly *Town Planning Review*. Mr. Adshead's articles deal with "The Decoration and Furnishing of the City;" followed by a discussion of town-planning at Ruislip,—the Hereford garden suburb, the Dundee development, and contributions to town planning in various countries.

The October English *Architectural Review* publishes Mr. Patrick Abercrombie's "Baroque Palaces of Vienna" and Mr. Sidney Heath's "Manorial Homes of Wessex," while the London Club series shows Boodle's Club in St. James' Street, a type more architecturally interesting to designers in America. Mr. Mawson's garden for Mr. Lever at Hampstead, thoroughly illustrated in our number for April, 1909, and four fine Georgian mantelpieces are also pictured.

(From "The Builders' Journal," London)

The Old Façade, Buckingham Palace
Edward Blore, Architect

(From "The Builders' Journal," London)

The New Façade, Buckingham Palace
Sir Ashton Webb, Architect

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